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T. P

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INQUIRY

INTO THE

PRINCIPLES OF

HARMONY IN LANGUAGE,

AND OF THE

MECHANISM OF VERSE,

MODERN AND ANTIENT.

By WILLIAM MITFORD, Esquire.

THE SECOND EDITION,
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Plat. de Leg. l. 2.

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TO

JOHN GILPIN, ESQUIRE,

HIS BRITANNIC MAJESTY'S VICE-CONSUL FOR THE STATES OF CONNECTICUT AND RHODE-ISLAND.

DEAR SIR,

THE book which I ſend you acroſs the Atlantic, it was long my purpoſe to addreſs to your late excellent Father; unable to foreſee that delay in the completion of it, which has extended beyond the term of a life, to the great gratification of his friends, and extenſive benefit among mankind, allowed by divine Providence to be full of years. But, in conſidering you as ſucceſſor to his claim, I do not reckon that I am paying you any great compliment; knowing that I ſhould have had to apologize to him, not for inſcribing my book to him, but for having written it;—not perhaps for its defects ſo much as, if it might have any, for its merits. I will therefore, for apology to you, tell you how I came to write it.

When, now near half a century ago, I was taught by my invaluable friend, your

Father, to ſcan the meaſures of the antient claſſical poetry, and at the ſame time to believe that, in our univerſities and principal ſchools, more importance was given to the ſtudy than it deſerved, his authority would of courſe have ſufficed to eſtabliſh the tenet in my mind. It was however no light confirmation to find my Father's opinion concurring; which I was prepared to reckon of the higher authority, as he had paſſed through the diſcipline of Eton, where the ſtudy is peculiarly inforced, to that of Oxford, where it has always been in very high eſtimation. When nevertheleſs I found them agreeing alſo in aſſerting that ſome acquaintance with the mechaniſm of claſſical poetry was neceſſary to the ſcholar; when they added that, tho the works of the Greek and Latin poets muſt be looked to for the ſtandard of fine taſte, yet that, to the Engliſh ſcholar, an acquaintance with Engliſh poetry was not leſs neceſſary; when, proceeding in the courſe thus pointed out, I found that to follow the Greek and Latin rules, for the mechaniſm of Greek and Latin verſe, in writing was eaſy, but to comprehend the ground, to ſee the reaſon, and to underſtand the application, ſo that

the voice might follow as well as the pen, and the ear might acknowlege its performance, not only was beyond me, but, as far as I could diſcover, beyond all teachers; when farther I obſerved that for the very different harmony of Engliſh verſe no rule could be obtained, and yet the mechaniſm, under direction of the ear alone, was of eaſy execution, theſe contradictions ingaged my thought. Paſſing to Oxford, the intereſt, once excited in the ſubject, was likely to be kept alive, by the ordinary courſe of purſuits there, and common topics of converſation. However on entering the world as a man, it was diſſipated by the new glare of things and a view to higher intereſts; and it might never have been recollected but for an accidental occurrence. It is now five and thirty years ago, that, in my way from London to Exbury, paſſing through Southampton, I called upon my friend Mr. Pye, of Faringdon-houſe in Berkſhire, ſince repreſentative of that county in Parliament, and now poet-laureat, who was then reſiding there for the benefit of bathing. I found him with a book before him, conſiſting of Foſter's and Galley's treatiſes on Accent and Quantity, bound together.

With the warmth of youth, on the impulſe of the moment, I expreſſed my wonder that he, a votary of fancy and the muſes, could find patience for ſuch dull and, I ſuppoſed, unintereſting controverſy. He anſwered that the intereſt in the ſubject, ſo warmly and extenſively taken of late among men of letters, had excited his curioſity, which had been gratified by elucidation of the ſubject itſelf, intereſting inasmuch as it materially concerns the theory at leaſt of verſification; but he had found farther gratification from an account, in Foſter's work, of the Greeks who, on the overthrow of the Conſtantinopolitan empire, ſpred their language and learning over weſtern Europe. Thus my curioſity was excited, and the reſult was that I borrowed the book.

Among my oaks on the coaſt of Hampſhire then was revived that intereſt in the ſubject, which had originated while I was a boy under your Father's care on the verge of the Surrey downs. The information collected in Foſter's book from Greek and Latin writers, concerning Greek and Latin verſification, gratified me highly; his miſtakes concerning Engliſh verſification, hurt me. It preſently occurred that the former furniſhed no inconſiderable

ſiderable aſſiſtance for detecting and even correcting the latter. A young mind, not then directed by any commanding intereſt to other purſuits, was thus eaſily ingaged: and four or five years after, was publiſhed the firſt edition of the treatiſe on the Harmony of Language; a work, however, of which I ſoon learnt to ſee the imperfections ſo ſtrongly, as to ceaſe to deſire that it ſhould ſpread in the world.

Nevertheleſs I had the gratification to find that, tho ſent abroad without a name, my book crept into ſome credit with thoſe with whom I moſt deſired it ſhould have credit, thoſe who could beſt ſee and appretiate its defects. Hence I was induced, as matter occurred, to note, with a view to future leiſure, whatever might contribute to its improvement. And looking to your Father's practice, who did not ſcruple occaſional remiſſion of ſeverer ſtudies to write on the painter's art, I thought myſelf not without warrant, from his example, to give ſome of my time to inquiry concerning a ſiſter art, which may ſurely claim the firſt dignity in the ſiſterhood. The ſubject indeed, to be completely treated, would require labor in no ſmall amount, and qualifications perhaps hardly to be found in one man.

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ERRORS TO BE CORRECTED.

Page 75.	*line* 12.	*for*	like voice,	*read*	like the voice.
76.	24.	*for*	yet	*r.*	but.
103.	29.	*for*	neither	*r.*	either.
121.	penult.	*for*	cource	*r.*	courſe.
171.	10.	*for*	if	*r.*	of.
172.	5.	*for*	Bih eore	*r.*	Bi heore.
176.	2.	*after*	irregularity,		*efface the comma.*
191.	21.	*for*	i	*r.*	is.
198.	19.	*for*	*probaverunt*	*r.*	*probaverunt.*
242.	20.	*for*	if	*r.*	of.
263.	2.	*for*	Section VII.	*r.*	Section XIV.
291.	10.	*after*	words	*insert*	of Teutonic origin.
306.	22.	*for*	vede	*r.*	vedi.
323.	laſt.	*for*	*παντάπασυ*	*r.*	*παντάπασι*
329.	a note belonging to this page will be found in the appendix at the end of the book.				
385.	12.	*for*	ſing	*r.*	ſung.

INQUIRY

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MECHANISM OF VERSE,

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SECTION I.

Cauſe of deficient Explanation of the Harmony of Language. Diviſion of Language under two heads.—Origin of Verſe.—Origin of Melody.—Definitions.—Origin of Meaſure.—Principles of the Harmony of Language, to be inveſtigated only in living Speech.

WHAT conſtitutes that Harmony which is felt, more or leſs, by perhaps all the races of mankind, in their reſpective languages, and which is expreſſed, throughout Europe, by nearly the ſame word, adopted from the mother-tongue of ſcience and fine taſte, has ingaged inquiry among all cultivated people. In our own country, eſpecially of late years, publications, of which it is either the principal or an incidental ſubject, have been numerous. Diſagreement among them indeed has abounded; but evidently much owing to a want of definition of terms, and much, or perhaps all the reſt, to a deficiency

of preparatory analyſis. For the very familiarity of thoſe objects, the ſounds of common diſcourſe, among which the harmony of ſpeech muſt be inveſtigated, and the appearance of ſimplicity, which, to a tranſient view, they exhibit, have diſſuaded that ſcrupulous examination which the real intricacy of their conſtituent parts required. To diſcuſs minutely what is obvious to obſervation for all, within reach of the moſt ordinary talents, and almoſt of the loweſt ſcholarſhip, was a taſk, of the needleſsneſs of which hope would be the more readily entertained, both as the execution would be irkſome to the writer, and as the fear would be reaſonable, of diſguſt from it to the generality of readers. In truth, a particular curioſity only, with conſiderable reſpect and love for one's native language, can make the ſubject inviting. Nor will the praiſe of genius reward the beſt ſucceſs in treating it. For no ſplendid talents are wanted, but patient diligence, and careful obſervation; none of the higher and more brilliant powers of eloquence, but ſtudious choice of clear and cloſe expreſſion.

Nevertheleſs the cultivation of that harmony, whoſe principles remain yet ſo deficiently explained, has begun, we find, among all nations, in antiquity beyond tradition, and never ceaſed. Everywhere the firſt efforts of literary genius have been directed to the adorning of language, by an artificial arrangement of words, in meaſured order, cha-

characteriſtically differing from the flow of common diſcourſe: and ſo great has been the eſtimation of this meaſured arrangement, and ſo extenſive its uſe, that it forms one of two heads, under which all compoſition of words is divided; whatever has an obvious regularity of meaſure, being called Poetry, and whatever has it not, being diſtinguiſhed by the name of Proſe.[a]

Poetry, or rather the mechanical part of Poetry, Verſe, has apparently originated from a double purpoſe, to pleaſe the ear, and to impreſs the memory. While letters were unknown, and while, long after their introduction into ſome uſe, materials for the ready and extenſive employment of them were undiſcovered or ſcarce, the aſſiſtance, which the artificial, meaſured arrangement of words in verſe, afforded the memory, was of high value. Verſe then furniſhing the beſt means known for retaining knowlege, as well as a lure to the labor of acquiring it, ſcience was taught, hiſtory was preſerved, and even laws were promulgated in verſe.

Everywhere then, and in the earlieſt ages whence accounts have been tranſmitted, Poetry has had connection with Muſic. According to Lucretius, the wild melody of the woods, the ſong of birds, gave

[a] Poetry, Ποιητικὴ, means a made and ſtudied arrangement, a manufacture of words; Proſe, Πεζὴ Λέξις, a walking diſcourſe, as if in oppoſition to the meaſured and ſtudied movements of dance.

gave origin to the ſong of men.[b] But the ſong of birds, delightful by its melody, is without meaſure. The ſong of men, wild as that of birds, might pleaſe, but would want its moſt important uſe; for its melody, without meaſure, would load rather than aſſiſt the memory. The Melody then of the ſong of men may have been ſuggeſted by the ſong of birds; but whence hath its Meaſure come?

For this inquiry it may be advantageous to define ſome terms, the uſe of which will be requiſite in the courſe of it.

Of the articulated ſounds of which language is compoſed, the ſmalleſt integral, or portion which can exiſt as a whole by itſelf, is what we call a SYLLABLE. Of the unarticulated ſounds which conſtitute Muſic, the ſmalleſt integral is what we call a NOTE. Among the properties of ſyllables then we muſt ſeek the principles of the harmony of language, as thoſe of the harmony of muſic among its notes.

A muſical note exiſts only in its ſpecific tone. By TONE we mean ſound, as it is characterized, not by any varieties of articulation, but by thoſe indicated by the terms loud, ſoft, high, low, ſharp, flat, ſhrill, deep.[c] Among our grammarians,

[b] At liquidas avium voces imitarier ore
Ante fuit multo quam lævia carmina cantu
Concelebrare homines poſſent, aureiſque juvare.
LUCRET. l. 5. v. 1378.

[c] Thus I would confine the import of the word, tho it is ſometimes

rians, inſtead of the word TONE, derived from the Greek, the word ACCENT, derived from the Latin, is in common uſe.

SYLLABLE exiſts by articulation; with which tone, or accent, is neceſſarily co-exiſtent, but not a ſpecific tone. Any among the numerous varieties of tone, may co-exiſt with any among the innumerable varieties of ſyllable.

Varying tones, or accents, in pleaſing ſucceſſion, equally in muſic and in language, conſtitute MELODY.

The TIME employed in pronouncing a ſyllable, compared with the time employed in pronouncing other ſyllables, at the ſame rate of delivery, is called, in grammatical phraſe, the QUANTITY of the ſyllable. The ſame thing, in ſpeaking of a muſical note, is called ſimply the TIME.

The term MEASURE, derived from the Latin, or METER, as we often call it, from the Greek, means meaſure of time, or quantity, as it is indicated by one note, or by a combination of notes in muſic, compared with other notes or combinations of notes, and by one ſyllable, or by a combination of ſyllables in ſpeech, compared with other ſyllables or combinations of ſyllables.

For notes and ſyllables to indicate meaſure of time

ſometimes uſed in a more extenſive ſenſe, including the diſtinctions of harſh and ſweet, diſagreeable and pleaſing; as we ſay the *tone* of an inſtrument, which the Italians better expreſs by their word *voce*, the *voice* of the inſtrument.

time, their proportions to each other, as the muſician performs and the ſpeaker utters, muſt be obvious to the ear. If notes or ſyllables, heard in ſeries, are all equal in length, or nearly ſo, their equality, or approximation to equality, will be readily perceived. If ſome are double in length to others, or nearly in that proportion, their difference will be readily perceived. Other proportions, whether approaching equality more than two and one, as three and two, or differing more than two and one, as five and two, will not readily impreſs their character upon the ear. Muſical notes may be protracted and divided without other limitation than thoſe of the compoſer's judgement and the performer's powers; but the proportionate meaſure of ſyllables is fixed, in many caſes, by the nature of ſpeech, and in moſt others by the cuſtom of ſpeaking. Syllables, therefore, to give obvious meaſure, muſt be equal, or without ſtriking inequality; or they muſt differ as one and two, or ſo nearly in that proportion, as to impreſs the ear with the idea of that proportion and no other.

But a repetition of equal meaſures can produce no new character, and for want of variety, will preſently ſatiate the ear. The two meaſures, one double in length to the other, are therefore neceſſary for all compoſition of meaſure. Syllables, differing from each other in the proportions of one and two, are found ſufficient for all purpoſes of compoſition in ſpeech; tho muſic wants more variety.

ety. Two notes or two ſyllables, one double in length to the other, will form a compound meaſure, the contraſt of whoſe parts will ſo mark it, that the ear will readily catch and retain its character. Equally alſo three notes or ſyllables, if one be equal to both the others, will have a decided character. Theſe compound meaſures are what the Greeks diſtinguiſhed by their term RHYTHMUS, which the Latin writers adopted. The former they called the DOUBLE RHYTHMUS, becauſe one of its conſtituent parts was double in quantity to the other. The latter they called the EVEN RHYTHMUS, becauſe readily reſolved into two equal parts, one compoſed of one ſyllable, the other of two. If we have a word familiariſed in our language, any received uſe of which may juſtify its employment to denote the ſame thing, it is CADENCE.[a]

But theſe two characters of rhythmus or cadence, are each capable of varieties. In the former the ſhort ſyllable may either precede or follow the long one, and in the latter the two ſhort ſyllables may either precede or follow the long one. In either rhythmus,

[a] The word *Cadence*, ſeems to have been uſed by Bacon, according to the example quoted by Samuel Johnſon, in his Dictionary, to ſignify what, in muſic, is now called a *cloſe*, which Shakeſpear called a *fall*. But if the word cadence has now any determinate meaning in our language, it ſeems to be that aptly enough illuſtrated by Johnſon in a quotation from the Farrier's Dictionary: "*Cadence* is an *equal meaſure* or *proportion*, which a "horſe obſerves in all his motions, when he is thoroughly ma-"naged."

rhythmus, whichever arrangement be taken, the quantity of time marked will be the ſame, but the character will be very different. This difference, produced by the different diſpoſition of quantities, within the ſame cadence or rhythmus, is what the antients diſtinguiſhed by the term FOOT. Thus, whether a long ſyllable preceded a ſhort one, or a ſhort ſyllable preceded a long one, the rhythmus was the ſame, but the foot was different.[e]

Moreover, tho equal notes, and equal ſyllables, can, of themſelves, impreſs no character of compound meaſure, yet they may carry on an impreſſion given. Thus, feet compoſed of two long ſyllables, filling the meaſure of the rhythmus indicated by one long and two ſhort ſyllables, may be interwoven with feet compoſed of one long and two ſhort, ſo as fully to carry on indication of the meaſure; and a foot compoſed of three ſhort ſyllables, being commenſurate with feet compoſed each of one long and one ſhort, may alſo, without loſs of the impreſſion, be interwoven with them. In antient poetry we find the two principal cadences admitted each three varieties of feet. To the even rhythmus belonged the dactyl, anapeſt, and ſpondee; to the double rhythmus, the trochee, iambic, and tribrachys. Thence the former was called ſometimes the dactylian, ſometimes the anapeſtic rhythmus, the latter ſometimes the trochaïc, ſometimes the iambic.

By

[e] Occaſion will occur in the ſequel to ſpeak further of this diſtinction, which is clearly and fully deſcribed by Quinctilian.

By various compoſition then of theſe variouſly compounded meaſures, called feet, other larger meaſures were formed, called VERSES; of which hereafter.

HARMONY, in language, is the reſult of a happy combination of meaſure and melody. In its original tongue, the Greek, the word harmony bore the ſame meaning when applied to muſic; but modern uſe has, for that ſcience, diverted it to another, or rather reſtrained it to a narrower ſignification, for which modern practice wanted a diſtinguiſhing name.

EUPHONY means ſweet or pleaſing ſound, and CACOPHONY harſh or unpleaſing ſound, both abſtractedly from any conſideration of melody or meaſure.

MELODY is eſſential to MUSIC. The monotonous variations of a drum, however artificially and pleaſingly varied, are ſtill below muſic. They may aſſiſt occaſionally; but, to make muſic, there muſt be variety of TONE.

MEASURE is not eſſential to muſic, as the ſong of birds may prove. Nevertheleſs, meaſure is ſo highly and ſo obviouſly advantageous to muſic, that probably the muſic of a cultivated people never remained without it. Concurrence in ſong, tho but of two voices, can only be effected through meaſure, or, in muſical language, KEEPING TIME. Without meaſure of time, obviouſly, time cannot be kept. Inſtrumental muſic, moreover, has been very antiently, and very extenſively, almoſt

almoſt univerſally, aſſociated with ſong; but without meaſure they can hold no aſſociation.

From earlieſt antiquity then, and in the moſt uncultivated ſtate in which we find or read of nations, ſome meaſured action of the body, ſuch as we call DANCE, has been familiar; generally aſſociated with muſic, and ſometimes with ſong. Meaſure is perhaps not abſolutely eſſential to dance, any more than to muſic; but to a concurrence in dance, equally as in ſong, and to the aſſociation of dance with muſic, meaſure is indiſpenſable.

It ſeems then to have been the gratification ariſing from concurrence in ſong and in dance, and from the aſſociation of inſtrumental muſic with both, that has given origin to Meaſure. Thus introduced for its uſe, meaſure has been found grateful, to the ear in muſic, to the eye in dance, and ſo altogether has gained the conſideration which it has held among all nations.

But as ſong and dance and inſtrumental muſic might be exhibited ſeparately, and each afford ſtill its proper gratification; ſo ſong, diveſted of its muſical melody, might be recited with the tones only of ordinary ſpeech, and, diſtinguiſhed ſtill from ordinary ſpeech by its meaſures, would pleaſe by its own peculiar powers. It is not the way of human invention always to begin with the ſimple, and proceed, in the courſe of improvement, to the complex, but often the con-

trary. Accounts of antient times, in different countries, accordingly, mark the early, and perhaps original connection of poetry with muſic, and their late ſeparation. In our own language, the word SONG remains yet, in poetical uſe, a term ſynonymous with poetry. Modern practice in proſe, confining that word to a narrower ſignification, but a ſignification ſtill nearly co-extenſive with its antient import (beyond which antient language had no want) has formed from the Greek and Latin, for modern purpoſes, the words POETRY and VERSE.

Diſtinctions of TONE and of TIME, in ſyllables, being the ſources of MELODY and MEASURE, and conſequently the efficients of HARMONY IN LANGUAGE, thoſe diſtinctions muſt be the objects of inveſtigation for whoever would become acquainted with that harmony. But ſuch inveſtigation would be vainly attempted in a language whoſe living pronuntiation were not perfectly familiar to the inveſtigator, and vainly explained to thoſe not perfectly acquainted with the living pronuntiation of the language in which the explanation were communicated. The writer indeed will hardly ſucceed on ſuch a ſubject, whoſe native ſpeech cannot bear him through it. Fortunately, the Engliſh, as opportunity will be taken to ſhow, is favorable; and, with whatever diſadvantages, perhaps, among languages now ſpoken in Europe, altogether the moſt favorable for the purpoſe.

Propoſing

Propoſing then to inveſtigate the principles of harmony in human ſpeech among the ſounds of the Engliſh language, and to explain them through the Engliſh language, it will be neceſſary not only to ſurvey its ſounds carefully, but alſo to conſider attentively the modes in uſe for communicating ideas of them by writing; without which it were impoſſible to be ſecure againſt being widely miſunderſtood. For, tho Engliſh ſpeech is favorable, yet Engliſh orthography is the moſt diſadvantageous of any uſed among European nations. Nor will the labors of thoſe who, of late years, have employed much ability, with painful diligence, in the endeavor to mark, among the anomalies of that orthography, the proper ſound of every word, avail me ſo far as to ſuperſede all neceſſity for my toiling after them on the ſame ground. Profiting gratefully from aſſiſtance they afford, I find my own arrangement neceſſary for my own purpoſe; which fortunately requires far leſs than their extent of detail. Nevertheleſs it puts me under one peculiar diſadvantage; for I muſt requeſt the reader's purſued attention to a kind of lexicographical matter. With my utmoſt endeavors therefore to obviate for him the diſguſt of ſuperfluous, as well as the diſappointment of deficient explanation, I ſhall have to put his patience (at leaſt I cannot but apprehend it for ſome not wholly incurious on the ſubject) to a fearful trial.

SECTION II.

Survey of the Sounds of Engliſh Speech, and of the Manner of repreſenting them by written Characters.

THE purpoſe of alphabetical writing is to repreſent language to the eye, by the ſigns of elementary ſounds. For the repreſentation to be perfect, there ſhould be a ſign for every elementary ſound of the language to be repreſented, marking that ſound only. But a complete alphabet of any language is unknown. Before the art could reach perfection, cuſtom has everywhere fixed the practice; and, for common convenience, an aſcertained practice, however imperfect, being preferable to the variation neceſſary for attaining perfection, what arbitrary cuſtom had once eſtabliſhed, ſcience has generally feared afterward to alter. Unfortunately for the Engliſh language, cuſtom, diſtracted between two widely differing idioms, the Anglo-Saxon, and the Norman-French, has, in fixing its orthography, not only neglected ſcience, but allowed capricious ignorance to riot. Hence it will be neceſſary, with ſtricter care, to ſurvey the eſtabliſhed repreſentation of the ſounds of Engliſh ſpeech by written characters; to unfold its perplexities; to diſcover, among its anomalies, what may paſs for rules; and to fix upon a mode of pointing out to the reader, with certain preciſion, any

any ſound of the language, of which there may be occaſion to treat.

In our language, and in moſt or perhaps all others, the name LETTER is, in ordinary ſpeech, equally given to the elementary ſound, and to the character repreſenting it; ſimple terms failing to diſtinguiſh things ſo different. The words ELEMENT to ſignify the ſound, and CHARACTER to ſignify its repreſentative, are often of advantageous uſe, but not ſo appropriated as to be, on all occaſions, ſufficiently diſcriminating. Care therefore will be requiſite to preſent thoſe two deſcriptions of things always clearly ſeparated to the reader's view.

Among the elementary ſounds of ſpeech, divided into VOWELS and CONSONANTS, the vowels hold a great preëminence. A vowel alone may ſtand as a ſyllable; without a vowel can be no complete articulation; all ſonorouſneſs, all ſweetneſs in language ariſe from vowels.

The SIMPLE VOWEL-SOUNDS, clearly and ſtrongly diſtinguiſhed in Engliſh ſpeech, are SEVEN; but the VOWEL-CHARACTERS of the Engliſh alphabet are, in effect, only FIVE, *a*, *e*, *i*, *o*, *u*; for *w* and *y*, as proper vowels, are meer duplicates of *u* and *i*.

But the defects in the repreſentation of the vowel-ſounds, conſiderable from real want of diſtinguiſhing characters, have been made very much greater

greater by perverſe uſe of the characters we poſſeſs.

The ſeven vowels of Engliſh ſpeech, to ſtate them in the order moſt in uſe among our grammarians, are,

Firſt, the open or broad ſound of A, heard in *wan, warren, call, falling :*

Secondly, the middle ſound of A, in *can, ſallow, father, example:*

Thirdly, the cloſe, or ſlender ſound of A, in *tale, famous :*

Fourthly, the ſound of E, in *he, evil:*

Fifthly, the ſound of O, in *ſo, roſy :*

Sixthly, the open ſound of U, in *dull, running, fully :*

Seventhly, the cloſe ſound of U, in *bull, fully, truly.*

But, beſide theſe ſeven varieties of ſimple vowels, there are, in Engliſh ſpeech, four proper diphthongs. Borrowing, in part, Walker's definition, I would call a diphthong, "a compound vowel, requiring "more than one conformation of the organs for "utterance;" but, I would proceed, "the dou-"ble conformation producing two diſtinguiſhable "ſounds, yet ſo gliding one into the other as to "offer no diſcernible point of ſeparation."

Of the four diphthongs of Engliſh pronuntiation, two are repreſented by ſingle, and two by double characters.

Firſt, the ſound of I, in *final:*

Secondly,

which will occur to be further ſpoken of in the ſequel) can aſcertain.

That ſuch difference of length in the vowel-ſounds of a language muſt be of great importance to its harmony, is obvious. Toward the inveſtigation therefore of that harmony, it will be neceſſary to obſerve, with ſome care, how, in the irregularity of Engliſh orthography, the long and the ſhort vowels are variouſly repreſented by letters.

Common, or rather univerſal, as we find, among languages, the want of diſtinguiſhing ſigns for long and ſhort vowels, and faulty as Engliſh orthography now is, yet its better ſpirit, in early times, had a diſpoſition to ſupply the want, and found means often actually to mark for the eye the different lengths of vowel-ſounds in pronuntiation. Even yet ſome relics of the advantageous practice remain, fortunately fixed by the cuſtom of writing; not all of equal value, but all requiring ſome notice.

The long ſounds of vowels are indicated, in Engliſh orthography, in four different ways:

Firſt, by a very advantageous and unexceptionable method, the duplication of the letter, as in *meet*, *proceed*, *ſeemly*, *door*, *floor*.

Secondly, by a diphthongal notation, very inconveniently replete with confuſion, as in *rain*, *break*, *meat*, *rein*, *deceit*, *broad*, *road*, *ſoul*, *bowl*. In the two laſt examples the fifth long vowel is repreſented by the proper repreſentatives of the fourth

fourth diphthong. But for our knowlege of the words we ſhould ſuppoſe the fourth diphthong indicated, as in *foul* and *howl*. Formerly, indeed, the pronuntiation of moſt of thoſe words probably was diphthongal, as of ſome of them, in ſome provincial dialects, it ſtill remains.

Thirdly, a ſilent E, following a conſonant which follows a vowel, indicates that preceding vowel to be long. This method has been introduced into our orthography with French words, ending with what the French grammarians call their feminine *e*. Reaſonable in the French, which requires a repreſentative ſign of its feminine *e*, the practice in our language, which neither has nor ſhould deſire to have ſo imperfect and half articulate a vowel-ſound, is irrational enough, and ſtands only by cuſtom. Nevertheleſs, as often as our ſilent E indicates the length of a preceding vowel, in the want of other indications warranted by cuſtom, it is not without value. The notation may indeed be conſidered as diphthongal, with the repreſentative marks divided; the *e* being written after the conſonant, under arbitrary controul of the cuſtom of orthography, to be pronounced before it. The method however, with its irrationality, has alſo its practical inconveniencies. At the end of words, E is ſo commonly ſilent, that a mark is wanting where it is to be pronounced, and ſuch a mark is not yet agreed upon. In the middle of words it is commonly omitted, on account of the confu-

ſion it would there produce; and ſtill the omiſſion produces confuſion: it is but the choice of the leſſer evil. Thus, in forming from *fame*, *ſhade*, *late*, *mode*, the words *famous*, *ſhady*, *latiſh*, *modiſh*; diſmiſſing the *e*, which ſhould indicate the length of the preceding vowels, we leave nothing to ſhow their ſuperior length to that of the ſame vowels, repreſented by the ſame characters, in the words *famine*, *ſhadow*, *Latin*, *model*.

Fourthly, we find an anomaly perhaps not leſs unreaſonable, a ſilent conſonant-character indicating the length of a preceding vowel; as in *climb*, *comb*, *half*, *talk*, *night*, *reſign*. The latter of the two concluding conſonants in the two firſt words, and the former in all the others, wholly unpronounced as conſonants, perform the office, uſeful to thoſe acquainted with it, of indicating that the preceding vowel is long. The duplication of a conſonant ſometimes does the ſame buſineſs, as in *tall*, *fall*, *roll*, *graſs*, *croſs*, *loſs*.

But, unfortunately, there is too little certainty in theſe indications. Uſeful as the moſt anomalous of them might be, were its powers clearly defined, perverſe cuſtom has made that which is the moſt completely founded in reaſon and analogy, ſometimes fallacious. Even the doubled vowel-letter too often repreſents a ſhort vowel-ſound, as in *took*, *book*, *ſtood*, *flood*. The leſs rational indications of courſe will not be found more truſtworthy, the ſilent *g* alone excepted, which, where-

ver it is eſtabliſhed by antient cuſtom in our orthography, indicates length in the preceding vowel.[g]

But even this is not the moſt perplexing irregularity in our orthography, for thoſe who would peak intelligibly of that important conſtituent of harmony in ſpeech, the quantity of ſyllables. In other languages, generally, the vowel-character, repreſenting indifferently a long or a ſhort ſound, repreſents yet the ſame ſound, long or ſhort. A contrary method is peculiar to Engliſh orthography. With us, the ſame vowel-ſound, long and ſhort, is rarely repreſented by the ſame character; but, on the contrary, according to the general rules of our orthography, each character repreſents the long ſound of one vowel, and the ſhort ſound of another. This really odd anomaly, through its familiarity, is apt to paſs unregarded among ourſelves; and the more readily, on account of the regularity with which it is conducted; but to all foreiners it is ſtriking, and, in learning our language, not a little perplexing.[h] On every account it will be requiſite

[g] I know no exception but in the words *cogniſance* and *recognisance*, into which the *g* has been abſurdly obtruded of late years; thoſe words being derived from the French *connoiſſance* and *reconnoiſſance*, or rather from the Norman *conuſance*.

[h] It has not eſcaped the acute obſervation of Samuel Johnſon, who, however, avoiding the trouble of any explanation on the ſubject, has contented himſelf with this remark: "That is eminently obſervable in *i*, which may be likewiſe remarked in other letters, that the ſhort ſound is not the long ſound contracted, but a ſound wholly different." Grammar prefixed to Johnſon's Dictionary.

requiſite for our purpoſe to examine, in ſome detail, the manner of repreſenting long and ſhort vowel-ſounds in Engliſh orthography.

1. The firſt letter of the alphabet, A, as we have already obſerved, repreſents, in Engliſh orthography, not one, but three different vowel-ſounds. It is not, however, the only repreſentative of them all. On the contrary, what we have noticed as its firſt, its broad or open ſound, where it has a LONG quantity, is much more deciſively indicated by the diphthongal notations, *au* and *aw*. When we find the letter *a* in the words *all*, *calling*, *fallen*, *alter*, we know that it is to have the long, broad ſound, only becauſe the words are familiar to us. In words occurring for the firſt time, we ſhould not heſitate rather to give it, ſo combined, the ſecond ſound of *a*, and ſhort, as in *callous*, *fallow*, *altitude*, and in the Latin word *alter*. But wherever, in a word not before ſeen, we found the diphthongal notations *au*, or *aw*, we ſhould give them the firſt vowel-ſound of our liſt, and that ſound long, as what they properly repreſent.

We find however the ſame long ſound otherwiſe repreſented, and in various ways. In ſome particular combinations it is commonly indicated by the fourth vowel-character; as in *off*, *offer*, *loſty*, *loſs*, *loſt*, *proſper*, *cloth*, *froth*. In ſome preterits and participles, it is repreſented by the diphthongal notation *ou*, or rather by the barbarous combination *ough*, unknown to our Saxon

anceſtors, and introduced into our orthography by the groſs taſte of the middle ages The merit of that notation ſeems to conſiſt in uniting the anomalies of a ſilent conſonant, a uſeleſs aſpirate, and a miſuſed diphthongal character; all together, indicating, as in *fought*, *bought*, no more than the ſimple ſound of the firſt long *a*. In *broad* and *abroad*, the ſame ſound is repreſented by *oa*, and in *gone*, by *o* alone, with length indicated by the ſilent final E. It will be obvious to the Engliſh reader, that if the pronuntiation of all theſe examples were not familiar to him, the orthography would lead him to a different pronuntiation; whereas were the words written *aufer*, *prauſper*, *clauth*, *faut*, *braud*, *gaun*, and ſo forth, though he had never ſeen them before, he would not fail to ſpeak them properly. We need not therefore apparently heſitate to reckon the diphthongal notation *au*, the regular repreſentative, in Engliſh orthography, of the firſt long vowel.

The ſame vowel-ſound, with a SHORT quantity, is of very frequent occurrence in Engliſh ſpeech, but never repreſented either by the firſt vowel-character, or by any of the diphthongal notations. Its regular and almoſt only repreſentative is the fourth vowel-character, as in *of*, *body*, *folly*, *aſtoniſh*, *majority*.

2. The SECOND vowel, the middle A, alone has its ſound, when long and when ſhort, regularly repreſented by the ſame character. In a very few

words only it is repreſented by any other; when long, by the diphthongal notation *au*, as in *laugh*, *draught*; and when ſhort, by the letter *e* before the conſonant *r*, in the ſingle word *merchant*, beſide a few proper names, *Derby*, *Hertford*, *Berk-ſhire*, *Berkeley*.[1]

3. The THIRD vowel, the ſlender or cloſe A, when long, is regularly repreſented by the diphthongal notation *ai*, or *ay*; which never have a diphthongal enuntiation, but in the ſingle inſtance of the affirmative *ay*.

But the protraction of the third vowel is alſo very frequently indicated by the ſilent *e* following an intervening conſonant; which never happens to the ſecond, and in a ſingle inſtance only to the firſt, where it is repreſented by the fourth vowel-character, in the word *gone*.

Far out of the way of all analogy, then, the long ſound of the third vowel is ſometimes repreſented by the diphthongal characters *ea*, *ei*, *ey*, as in *bear*, *heir*, *grey*; and, in two or three familiar words, by *e*, with length indicated by a ſilent *e* following an intervening *r*, as in *there*, *where*, *ere*.

The exact ſound of the third long vowel, the cloſe or ſlender A is never ſhortened in Engliſh pronunti-

[1] A faſhion has been growing to pronounce the word *merchant*, (formerly written as ſpoken, *marchant*, from the French *marchand*) as if it were written *murchant*. Here, as in ſome other inſtances, the corruption of orthography has tended to the corruption of pronuntiation.

nuntiation. But the ſhort vowel-ſound, regularly repreſented by the ſecond vowel-character *e*, in *men*, *met*, *merry*, approaches it ſo nearly, that, with a reſerve for nicer diſcrimination where occaſion may be, they may perhaps be moſt advantageouſly claſſed together; ſo that the ſound repreſented by *e*, in *men*, *met*, *merry*, may be conſidered as the ſhort ſound of the third vowel, which is heard long, under the repreſentation of the letter *a*, in *mane*, *mate*, *Mary*.[k]

The ſame ſhort ſound is too often moſt anomalouſly repreſented by the diphthongal notation *ea*; as in *head*, *bread*, *ready*, *heaven*, *endeavor*.

4. Our orthography poſſeſſes a moſt advantageous and unexceptionable repreſentative of the long ſound of the fourth vowel in the duplication of the ſecond vowel-character, found in the words *feet*, *ſeen*, *feeling*, *needy*, *proceeding*. This however is very far from having obtained the extent of uſe that it deſerves.

In a few words only we find the ſame long ſound repreſented by the ſame character ſingle, as in the firſt ſyllables of *lever*, *evil*, *Eden*, *Peter*. Practice alone can give us to know that the ſame character repreſents another, and a ſhort ſound in the firſt of *ever*, *never*, *level*, *bevil*, *very*.

But

[k] The familiar contraction of the long ſound of the third vowel, in the words *ſaid* and *again*, by the pronuntiation *ſed* and *agen*, and the extenſion of the ſhort ſound, when, by poetical licenſe, the word *ever* is reduced to one ſyllable *e'er*, pronounced as *air*, ſtrongly mark their cloſe affinity.

Secondly, the ſound of U, in *due*, *uſual*: [f]

Thirdly, the ſound of OI, in *coin*, *toilſome*:

Fourthly, the ſound of OU, in *out*, *abounding*.

Y and W, for their diphthongal, as for any ſimple vowel-ſound, are but duplicates of I and W, and ſo OY and OW are but duplicates of OI and OU. The notations EU, EW, IEU, IEW, and UI, repreſent no other ſounds than are commonly indicated by U alone. Thus *brute* differs from *fruit*, and *few* from *view*, only in the ſound of the firſt letter; and we write indifferently *fewel* or *fuel*. The other diphthongal notations of Engliſh orthography, *ai*, *ay*, *au*, *aw*, *ea*, *ei*, *eo*, *ey*, *ia*, *ie*, *oa*, mark nò diphthongal pronuntiation, (the affirmative *ay* forms a ſingle exception) nor repreſent any ſound in Engliſh ſpeech, different from thoſe, already noticed, which are commonly repreſented by ſingle vowel-characters. As repreſentatives of ſimple vowels, they will demand future attention.

The diſtinct varieties, then, of VOWEL-SOUNDS in Engliſh ſpeech, are no leſs than ELEVEN; being ſeven ſimple vowels, and four proper diphthongs.

But beſide theſe varieties of ſound, there is a variety ariſing from difference of TIME employed in the enuntiation of the ſame ſound.

Six

[f] Theſe ſounds of I and U, have been reckoned among diphthongs by Wallis, one of the earlieſt and the moſt learned, and by Sheridan and Walker, among the moſt eminent of the later Engliſh grammarians. That they are truly diphthongal, muſt, I think, be obvious to any ear fairly attending to them.

Six of the ſeven vowels of Engliſh ſpeech have, in ſome ſyllables a longer, in others a ſhorter TIME, or, in the grammatical word, QUANTITY, appropriated to them. Nor is the difference ſmall or unimportant, but, on the contrary, ſuch as to give to each decidedly its own character, ſo that the diſtinction is of the eſſence of the language. No Engliſh voice fails to expreſs, no Engliſh ear to perceive, the difference between the long ſound, for inſtance, of the ſecond vowel, the middle *a*, in *father*, *paſſing*, *example*, and the ſame ſound, ſhort, as the cuſtom of ſpeech requires, in *fathom*, *paſſive*, *ample*. Were one uſed for the other, we ſhould riſk to miſunderſtand the words; we ſhould certainly condemn the pronuntiation. No colloquial familiarity or hurry will ſubſtitute the ſhort proportion of vowel-ſound for the long; nor will any ſolemnity of occaſion warrant the uſe of the long proportion for the ſhort. In Scottiſh pronuntiation indeed, often, the Engliſh long vowels are ſhort, and the ſhort long; and this is not leaſt among the cauſes of difficulty, for ſouthern Engliſhmen, to underſtand their own language in the pronuntiation of the northern part of the iland. To ſpeak Engliſh properly, and to be intelligible, the eſtabliſhed proportions of the long and ſhort vowels, whatever be the rate of delivery, muſt be obſerved. In juſt delivery thoſe proportions will be found as two to one, or as nearly ſo as any menſuration (a matter

Secondly, the ſound of U, in *due*, *uſual*: [f]

Thirdly, the ſound of OI, in *coin*, *toilſome*:

Fourthly, the ſound of OU, in *out*, *abounding*.

Y and W, for their diphthongal, as for any ſimple vowel-ſound, are but duplicates of I and W, and ſo OY and OW are but duplicates of OI and OU. The notations EU, EW, IEU, IEW, and UI, repreſent no other ſounds than are commonly indicated by U alone. Thus *brute* differs from *fruit*, and *few* from *view*, only in the ſound of the firſt letter; and we write indifferently *fewel* or *fuel*. The other diphthongal notations of Engliſh orthography, *ai*, *ay*, *au*, *aw*, *ea*, *ei*, *eo*, *ey*, *ia*, *ie*, *oa*, mark nò diphthongal pronuntiation, (the affirmative *ay* forms a ſingle exception) nor repreſent any ſound in Engliſh ſpeech, different from thoſe, already noticed, which are commonly repreſented by ſingle vowel-characters. As repreſentatives of ſimple vowels, they will demand future attention.

The diſtinct varieties, then, of VOWEL-SOUNDS in Engliſh ſpeech, are no leſs than ELEVEN; being ſeven ſimple vowels, and four proper diphthongs.

But beſide theſe varieties of ſound, there is a a variety ariſing from difference of TIME employed in the enuntiation of the ſame ſound. Six

[f] Theſe ſounds of I and U, have been reckoned among diphthongs by Wallis, one of the earlieſt and the moſt learned, and by Sheridan and Walker, among the moſt eminent of the later Engliſh grammarians. That they are truly diphthongal, muſt, I think, be obvious to any ear fairly attending to them.

Six of the ſeven vowels of Engliſh ſpeech have, in ſome ſyllables a longer, in others a ſhorter TIME, or, in the grammatical word, QUANTITY, appropriated to them. Nor is the difference ſmall or unimportant, but, on the contrary, ſuch as to give to each decidedly its own character, ſo that the diſtinction is of the eſſence of the language. No Engliſh voice fails to expreſs, no Engliſh ear to perceive, the difference between the long ſound, for inſtance, of the ſecond vowel, the middle *a*, in *father*, *paſſing*, *example*, and the ſame ſound, ſhort, as the cuſtom of ſpeech requires, in *fathom*, *paſſive*, *ample*. Were one uſed for the other, we ſhould riſk to miſunderſtand the words; we ſhould certainly condemn the pronuntiation. No colloquial familiarity or hurry will ſubſtitute the ſhort proportion of vowel-ſound for the long; nor will any ſolemnity of occaſion warrant the uſe of the long proportion for the ſhort. In Scottiſh pronuntiation indeed, often, the Engliſh long vowels are ſhort, and the ſhort long; and this is not leaſt among the cauſes of difficulty, for ſouthern Engliſhmen, to underſtand their own language in the pronuntiation of the northern part of the iland. To ſpeak Engliſh properly, and to be intelligible, the eſtabliſhed proportions of the long and ſhort vowels, whatever be the rate of delivery, muſt be obſerved. In juſt delivery thoſe proportions will be found as two to one, or as nearly ſo as any menſuration (a matter

which will occur to be further ſpoken of in the ſequel) can aſcertain.

That ſuch difference of length in the vowel-ſounds of a language muſt be of great importance to its harmony, is obvious. Toward the inveſtigation therefore of that harmony, it will be neceſſary to obſerve, with ſome care, how, in the irregularity of Engliſh orthography, the long and the ſhort vowels are variouſly repreſented by letters.

Common, or rather univerſal, as we find, among languages, the want of diſtinguiſhing ſigns for long and ſhort vowels, and faulty as Engliſh orthography now is, yet its better ſpirit, in early times, had a diſpoſition to ſupply the want, and found means often actually to mark for the eye the different lengths of vowel-ſounds in pronuntiation. Even yet ſome relics of the advantageous practice remain, fortunately fixed by the cuſtom of writing; not all of equal value, but all requiring ſome notice.

The long ſounds of vowels are indicated, in Engliſh orthography, in four different ways:

Firſt, by a very advantageous and unexceptionable method, the duplication of the letter, as in *meet, proceed, ſeemly, door, floor.*

Secondly, by a diphthongal notation, very inconveniently replete with confuſion, as in *rain, break, meat, rein, deceit, broad, road, ſoul, bowl.* In the two laſt examples the fifth long vowel is repreſented by the proper repreſentatives of the fourth

fourth diphthong. But for our knowlege of the words we ſhould ſuppoſe the fourth diphthong indicated, as in *foul* and *howl*. Formerly, indeed, the pronuntiation of moſt of thoſe words probably was diphthongal, as of ſome of them, in ſome provincial dialects, it ſtill remains.

Thirdly, a ſilent E, following a conſonant which follows a vowel, indicates that preceding vowel to be long. This method has been introduced into our orthography with French words, ending with what the French grammarians call their feminine *e*. Reaſonable in the French, which requires a repreſentative ſign of its feminine *e*, the practice in our language, which neither has nor ſhould deſire to have ſo imperfect and half articulate a vowel-ſound, is irrational enough, and ſtands only by cuſtom. Nevertheleſs, as often as our ſilent E indicates the length of a preceding vowel, in the want of other indications warranted by cuſtom, it is not without value. The notation may indeed be conſidered as diphthongal, with the repreſentative marks divided; the *e* being written after the conſonant, under arbitrary controul of the cuſtom of orthography, to be pronounced before it. The method however, with its irrationality, has alſo its practical inconveniencies. At the end of words, E is ſo commonly ſilent, that a mark is wanting where it is to be pronounced, and ſuch a mark is not yet agreed upon. In the middle of words it is commonly omitted, on account of the confu-

ſion it would there produce; and ſtill the omiſſion produces confuſion: it is but the choice of the leſſer evil. Thus, in forming from *fame*, *ſhade*, *late*, *mode*, the words *famous*, *ſhady*, *latiſh*, *modiſh*, diſmiſſing the *e*, which ſhould indicate the length of the preceding vowels, we leave nothing to ſhow their ſuperior length to that of the ſame vowels, repreſented by the ſame characters, in the words *famine*, *ſhadow*, *Latin*, *model*.

Fourthly, we find an anomaly perhaps not leſs unreaſonable, a ſilent conſonant-character indicating the length of a preceding vowel; as in *climb*, *comb*, *half*, *talk*, *night*, *reſign*. The latter of the two concluding conſonants in the two firſt words, and the former in all the others, wholly unpronounced as conſonants, perform the office, uſeful to thoſe acquainted with it, of indicating that the preceding vowel is long. The duplication of a conſonant ſometimes does the ſame buſineſs, as in *tall*, *fall*, *roll*, *graſs*, *croſs*, *loſs*.

But, unfortunately, there is too little certainty in theſe indications. Uſeful as the moſt anomalous of them might be, were its powers clearly defined, perverſe cuſtom has made that which is the moſt completely founded in reaſon and analogy, ſometimes fallacious. Even the doubled vowel-letter too often repreſents a ſhort vowel-ſound, as in *took*, *book*, *ſtood*, *ſtood*. The leſs rational indications of courſe will not be found more truſtworthy, the ſilent *g* alone excepted, which, where-

ever it is eſtabliſhed by antient cuſtom in our orthography, indicates length in the preceding vowel.[g]

But even this is not the moſt perplexing irregularity in our orthography, for thoſe who would ſpeak intelligibly of that important conſtituent of harmony in ſpeech, the quantity of ſyllables. In other languages, generally, the vowel-character, repreſenting indifferently a long or a ſhort ſound, repreſents yet the ſame ſound, long or ſhort. A contrary method is peculiar to Engliſh orthography. With us, the ſame vowel-ſound, long and ſhort, is rarely repreſented by the ſame character; but, on the contrary, according to the general rules of our orthography, each character repreſents the long ſound of one vowel, and the ſhort ſound of another. This really odd anomaly, through its familiarity, is apt to paſs unregarded among ourſelves; and the more readily, on account of the regularity with which it is conducted; but to all foreiners it is ſtriking, and, in learning our language, not a little perplexing.[h] On every account it will be requiſite

[g] I know no exception but in the words *cogniſance* and *recogniſance*, into which the *g* has been abſurdly obtruded of late years; thoſe words being derived from the French *connoiſſance* and *reconnoiſſance*, or rather from the Norman *conuſance*.

[h] It has not eſcaped the acute obſervation of Samuel Johnſon, who, however, avoiding the trouble of any explanation on the ſubject, has contented himſelf with this remark: "That is eminently obſervable in *i*, which may be likewiſe remarked in other letters, that the ſhort ſound is not the long ſound contracted, but a ſound wholly different." Grammar prefixed to Johnſon's Dictionary.

requiſite for our purpoſe to examine, in ſome detail, the manner of repreſenting long and ſhort vowel-ſounds in Engliſh orthography.

1. The firſt letter of the alphabet, A, as we have already obſerved, repreſents, in Engliſh orthography, not one, but three different vowel-ſounds. It is not, however, the only repreſentative of them all. On the contrary, what we have noticed as its firſt, its broad or open ſound, where it has a LONG quantity, is much more deciſively indicated by the diphthongal notations, *au* and *aw*. When we find the letter *a* in the words *all*, *calling*, *fallen*, *alter*, we know that it is to have the long, broad ſound, only becauſe the words are familiar to us. In words occurring for the firſt time, we ſhould not heſitate rather to give it, ſo combined, the ſecond ſound of *a*, and ſhort, as in *callous*, *fallow*, *altitude*, and in the Latin word *alter*. But wherever, in a word not before ſeen, we found the diphthongal notations *au*, or *aw*, we ſhould give them the firſt vowel-ſound of our liſt, and that ſound long, as what they properly repreſent.

We find however the ſame long ſound otherwiſe repreſented, and in various ways. In ſome particular combinations it is commonly indicated by the fourth vowel-character; as in *off*, *offer*, *loſty*, *loſs*, *loſt*, *proſper*, *cloth*, *froth*. In ſome preterits and participles, it is repreſented by the diphthongal notation *ou*, or rather by the barbarous combination *ough*, unknown to our Saxon

anceſtors, and introduced into our orthography by the groſs taſte of the middle ages The merit of that notation ſeems to conſiſt in uniting the anomalies of a ſilent conſonant, a uſeleſs aſpirate, and a miſuſed diphthongal character; all together, indicating, as in *fought*, *bought*, no more than the ſimple ſound of the firſt long *a*. In *broad* and *abroad*, the ſame ſound is repreſented by *oa*, and in *gone*, by *o* alone, with length indicated by the ſilent final E. It will be obvious to the Engliſh reader, that if the pronuntiation of all theſe examples were not familiar to him, the orthography would lead him to a different pronuntiation; whereas were the words written *aufer*, *prauſper*, *clauth*, *faut*, *braud*, *gaun*, and ſo forth, though he had never ſeen them before, he would not fail to ſpeak them properly. We need not therefore apparently heſitate to reckon the diphthongal notation *au*, the regular repreſentative, in Engliſh orthography, of the firſt long vowel.

The ſame vowel-ſound, with a SHORT quantity, is of very frequent occurrence in Engliſh ſpeech, but never repreſented either by the firſt vowel-character, or by any of the diphthongal notations. Its regular and almoſt only repreſentative is the fourth vowel-character, as in *of*, *body*, *folly*, *aſtoniſh*, *majority*.

2. The SECOND vowel, the middle A, alone has its ſound, when long and when ſhort, regularly repreſented by the ſame character. In a very few

words only it is repreſented by any other; when long, by the diphthongal notation *au*, as in *laugh*, *draught*; and when ſhort, by the letter *e* before the conſonant *r*, in the ſingle word *merchant*, beſide a few proper names, *Derby*, *Hertford*, *Berkſhire*, *Berkeley*.[1]

3. The THIRD vowel, the ſlender or cloſe A, when long, is regularly repreſented by the diphthongal notation *ai*, or *ay*; which never have a diphthongal enuntiation, but in the ſingle inſtance of the affirmative *ay*.

But the protraction of the third vowel is alſo very frequently indicated by the ſilent *e* following an intervening conſonant; which never happens to the ſecond, and in a ſingle inſtance only to the firſt, where it is repreſented by the fourth vowel-character, in the word *gone*.

Far out of the way of all analogy, then, the long ſound of the third vowel is ſometimes repreſented by the diphthongal characters *ea*, *ei*, *ey*, as in *bear*, *heir*, *grey*; and, in two or three familiar words, by *e*, with length indicated by a ſilent *e* following an intervening *r*, as in *there*, *where*, *ere*.

The exact ſound of the third long vowel, the cloſe or ſlender A is never ſhortened in Engliſh pronunti-

[1] A faſhion has been growing to pronounce the word *merchant*, (formerly written as ſpoken, *marchant*, from the French *marchand*) as if it were written *murchant*. Here, as in ſome other inſtances, the corruption of orthography has tended to the corruption of pronuntiation.

nuntiation. But the ſhort vowel-ſound, regularly repreſented by the ſecond vowel-character *e*, in *men*, *met*, *merry*, approaches it ſo nearly, that, with a reſerve for nicer diſcrimination where occaſion may be, they may perhaps be moſt advantageouſly claſſed together; ſo that the ſound repreſented by *e*, in *men*, *met*, *merry*, may be conſidered as the ſhort ſound of the third vowel, which is heard long, under the repreſentation of the letter *a*, in *mane*, *mate*, *Mary*.[k]

The ſame ſhort ſound is too often moſt anomalouſly repreſented by the diphthongal notation *ea*; as in *head*, *bread*, *ready*, *heaven*, *endeavor*.

4. Our orthography poſſeſſes a moſt advantageous and unexceptionable repreſentative of the long ſound of the fourth vowel in the duplication of the ſecond vowel-character, found in the words *feet*, *ſeen*, *feeling*, *needy*, *proceeding*. This however is very far from having obtained the extent of uſe that it deſerves.

In a few words only we find the ſame long ſound repreſented by the ſame character ſingle, as in the firſt ſyllables of *lever*, *evil*, *Eden*, *Peter*. Practice alone can give us to know that the ſame character repreſents another, and a ſhort ſound in the firſt of *ever*, *never*, *level*, *bevil*, *very*.

But

[k] The familiar contraction of the long ſound of the third vowel, in the words *ſaid* and *again*, by the pronuntiation *ſed* and *agen*, and the extenſion of the ſhort ſound, when, by poetical licenſe, the word *ever* is reduced to one ſyllable *e'er*, pronounced as *air*, ſtrongly mark their cloſe affinity.

Secondly, the ſound of U, in *due*, *uſual*: [f]

Thirdly, the ſound of OI, in *coin*, *toilſome*:

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Y and W, for their diphthongal, as for any ſimple vowel-ſound, are but duplicates of I and W, and ſo OY and OW are but duplicates of OI and OU. The notations EU, EW, IEU, IEW, and UI, repreſent no other ſounds than are commonly indicated by U alone. Thus *brute* differs from *fruit*, and *few* from *view*, only in the ſound of the firſt letter; and we write indifferently *fewel* or *fuel*. The other diphthongal notations of Engliſh orthography, *ai*, *ay*, *au*, *aw*, *ea*, *ei*, *eo*, *ey*, *ia*, *ie*, *oa*, mark nò diphthongal pronuntiation, (the affirmative *ay* forms a ſingle exception) nor repreſent any ſound in Engliſh ſpeech, different from thoſe, already noticed, which are commonly repreſented by ſingle vowel-characters. As repreſentatives of ſimple vowels, they will demand future attention.

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or quantity, of a ſyllable then depends principally upon its vowel; but is moſt readily aſcertained, when the limits are marked by the ſtroke of the organs which produces a conſonant. For illuſtration therefore of the length of vowels, hitherto, ſyllables have generally been choſen whoſe vowel is followed by a conſonant, either within the ſame, or, which equally anſwers the purpoſe, beginning a ſucceeding ſyllable.

With ſuch ſyllables for examples, we have ſeen that, among the vowel-ſounds of Engliſh ſpeech, two meaſures of time or quantity, ſtrongly diſtinguiſhed from each other, are found among circumſtances eſſential to the language. Of the ſeven ſimple vowel-ſounds, ſix have, on ſome occaſions, a longer, on others, a ſhorter enuntiation, ſo that the long is about double in time, or quantity, to the ſhort: the ſeventh has the ſhort only, and the four diphthongs only the long quantity.

Such ſyllables then, wherever we find them, with ſuch differences, obvious to the ear in ordinary Engliſh ſpeech, as in the examples cited, will be commodious ſtandards of quantity, by which to meaſure the length of ſyllables otherwiſe compoſed. Our firſt rule of quantity then may ſtand thus: A SYLLABLE WITH A SHORT VOWEL, FOLLOWED BY A SINGLE CONSONANT, HAS THE JUST MEASURE OF A SHORT SYLLABLE; as the firſt of *fathom:* A SYLLABLE WITH A LONG VOWEL FOLLOWED BY A SINGLE CONSONANT HAS DOUBLE

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THE TIME OF THE SHORT SYLLABLE, AND FILLS THE JUST MEASURE OF A LONG SYLLABLE; as the firſt of *father*.

If ſound be added to a given ſound, the TIME of utterance, or the QUANTITY, muſt neceſſarily be increaſed. A ſyllable, therefore, with a conſonant before as well as after its vowel, muſt be longer than a ſyllable compoſed of the ſame elements, with the omiſſion of the firſt conſonant. Thus, if the ſyllable *or* has the juſt meaſure of a ſhort quantity, the ſyllable *for* ſhould have more than the juſt meaſure of a ſhort quantity. It is however not what may be diſcovered by analyſis and ſtudied compariſon, but what is ſtriking to a good ear, in the flow of ſpeech, that makes a difference eſſential to harmony. The time of a conſonant, preceding a vowel within the ſame ſyllable, tho unqueſtionably a particle of quantity, is too much of a point, to be taken into any account of rhythmical meaſure in the flow of language, by the moſt ſcrupulous ear.°

Not ſo when two conſonants meet. Of theſe each muſt have its own action of the organs; which muſt be either ſeparated, or cloſed, or both, for the diſtinct articulation of each. Thus an interval neceſſarily has place, with a delay of enuntiation, not minute, and evading obſervation,

° The claſſical reader, who has given any attention to theſe matters, will recollect the obſervation of Dionyſius of Halicarnaſſus on the words ὄδος, ῥόδος, τρόφος.

but

but large and ſtriking to the ear. Let the words *baniſh*, *baron*, *venom*, *living*, *body*; *puniſh*, be compared with *banter*, *barter*, *vender*, *lifting*, *bodkin*, *pungent*; the firſt ſyllables in each ſet are the ſame, but the difference of time neceſſarily employed by the voice, before it can give the ſecond ſyllable to the ear, is ſtriking. The firſt ſyllables are not of themſelves long, in the ſecond ſet of examples more than in the firſt ſet; but the two conſonants requiring ſeparate articulation, the voice is neceſſarily delayed by the double operation; and before the ſecond ſyllable can be heard, a time elapſes equal to what would be requiſite for the pronuntiation of a long vowel inſtead of the ſhort one, provided only a ſingle conſonant followed. Let the words *farther*, *lifting*, *order*, *godly*, *fulſome*, be compared with *father*, *leaving*, *author*, *gaudy*, *fooliſh*, and the ear will not readily decide of the firſt ſyllables which are the longer. Thoſe of the former ſet, of themſelves ſhort, are made long, in the compoſition of ſpeech; employing double time and therefore rhythmically long; not by increaſe of vowel-ſound, but by duplication of conſonant-ſound.[p]

It is obvious that if two conſonants follow a long vowel, not an uncommon circumſtance in Engliſh pronuntiation, as in *alter*, *needleſs*, *bolder*, the

[p] The claſſical reader may find, in the obſervation of this ſimple difference, full explanation of ſome paſſages among the antient writers, Cicero particularly, which appear to have puzzled ſome of the moſt learned among the moderns.

meaſure will be beyond the ſtandard of a long quantity. But the proportionate increaſe is not the ſame after a long vowel, as after a ſhort vowel; the quantity is not doubled, in the former as in the latter caſe; and the difference has been found ſuch as not to require, for rhythmical purpoſes, a new denomination of meaſure.

An exception, however, to the rule of doubled conſonants will require notice: A liquid, following a mute, may be ſo combined with it in pronuntiation as ſcarcely to delay the voice more than a ſingle conſonant. In the words *reply*, *repreſs*, the the conſonants *pl* and *pr*, unconnected with the firſt ſyllable, mix wholly with the ſecond; ſo that the firſt, having a ſhort vowel, has a ſhort quantity. But the voice, with the power of combining, has alſo the power of ſeparating them. In the proper names *Ripley*, *Mapley*, the *p* is pronounced with the firſt ſyllable, the *l* with the ſecond; and through this ſeparation of the two conſonants, the voice is neceſſarily retarded, as in the pronuntiation of any other two conſonants; ſo that, tho the vowel of the firſt ſyllable be ſhort, the rhythmical meaſure is long.

More than one conſonant cannot precede a vowel within the ſame ſyllable, unleſs ſo aſſorted that they may paſs rapidly over the tongue, as if by a ſingle effort. The conſonant *ſ* is ſingular in being capable of articulation before any other conſonant, and alone can be pronounced before two others.

A ſy'

A ſyllable whoſe vowel is followed by a vowel, has, in Engliſh ſpeech, never more than the ſhort quantity. Even of the diphthongs, the third only has neceſſary extenſion of ſound ſufficient, without the ſupport of a following conſonant, to make a long ſyllable. Its ſuperiority will be obvious to the ear in a compariſon of the words *dial, dual, fewer, vowel, royal, joyous*: the firſt ſyllable of the two laſt words only is long.

We have now, I think, gone through all the obſervation neceſſary toward a general arrangement of the ſyllables of Engliſh ſpeech, under the two heads of ſhort and long; provided we avoid the error of ſome very learned writers upon the ſubject, who have allowed the eye ſo to impoſe upon the ear, that they have eſtimated the ſilent written character as a real ſpoken element. To guard therefore againſt ſuch error, it may be proper to advert to ſome peculiarities and irregularities in our written repreſentation of language, which have not yet come under notice.

We have ſeen that two conſonants, excepting often when the ſecond is a liquid, make the ſyllable, formed with the preceding vowel, long. But it muſt be obſerved that the ITERATION of a CONSONANT-CHARACTER, in Engliſh orthography, generally indicates no addition, no alteration, of conſonant-ſound. In the words *manor* and *manner*, *very* and *merry*, *literal* and *littering*, *conſider* and *forbidder*, *comet* and *common*, *ſtudy* and *ruddy*, the ſingle

ſingle and the doubled letters indicate exactly the ſame ſingle ſound.

Nevertheleſs, the duplication is not idle. Its indications indeed are wide of all analogy in orthography, and little conſiſtent even among themſelves; but they are important.

For, as a general rule, the duplication of a conſonant-character indicates that the preceding vowel is ſhort. When we ſee the words *baron*, *canon*, *venom*, *critic*, *colic*, *puniſh*, it is from uſe only we know that the firſt ſyllables are all to be pronounced ſhort; for analogy, ſuch as our orthography poſſeſſes, would rather intimate the vowels, and of courſe the ſyllables, to be long; as in *vary*, *caning*, *venal*, *vital*, *ſolar*, *puny*, *tuning*. But the duplication of the conſonant-character marks the ſhort ſound deciſively for all verſed in Engliſh ſpelling; as in *barren*, *cannon*, *berry*, *bitter*, *follow*, *running*.

In direct contradiction however to this rule, the duplication of the conſonant-characters L and S, ſometimes indicates, as we have already obſerved in treating of the alphabet, that the preceding vowel is long; as in *call*, *toll*, *paſs*, *falling*, *toſſing*, *croſſing*, *amaſſing*.

It ſeems to have been the habit of deference to written language, and a comparative diſregard of the ſpoken, that have led ſome very learned Engliſh writers to attribute the effect of two conſonant-ſounds to the Engliſh pronuntiation of a doubled conſonant-character. A very ſmall acquaintance with

with Italian pronuntiation, which always gives the double ſound for the doubled character, would have guarded againſt the error.[q] But we have, within our own language, circumſtances exactly coïnciding with the Italian practice, and which, as exceptions, will aſſiſt to illuſtrate that general rule of our orthography, that a doubled conſonant-character is not pronounced as two, but as a ſingle etter.

The moſt frequent exception to that rule is, where the ſame conſonant-character which ends one word, begins the next; as in *learned dulneſs*, *common notions*. Characters ſo iterated are not pronounced, as in the middle of words, as one letter, but each has its diſtinct articulation. The difference will be evident in a compariſon of the phraſes *red deer*, *black cur*, *black cat*, (the *ck* indicating no more ſound than either letter alone) with the words *redder* and *blacker*, and the family name *Blacket*.

A ſecond exception occurs wherever, in words

[q] The French orthography, generally differing enough from ours, agrees with it in regard to the indication of doubled conſonants: 'Un regle general, and qui ne ſouffre point d'excepti-'on, c'eſt que toute ſyllabe, qui finit par une conſonne, ſuivie 'd'une autre, eſt longue; mais en Français, au contraire, le 'redoublement de la conſonne preſque toujours avertit que la 'ſyllabe eſt breve.' The reaſon of the rule is, that, in French, the ſecond conſonant-character is not pronounced, as in Italian, but ſilent, as in Engliſh, with the ſame retroäctive indication for the meaſure of the preceding vowel as in Engliſh.

compounded

compounded with the negative particle *un*, an *n* follows; as in *unnumbered*, *unneceſſary*, *unnamed*. Each *n* is diſtinctly articulated (the words indeed would otherwiſe be ſcarcely underſtood) and the firſt ſyllable of thoſe words of courſe is long. Careful delivery will equally diſtinguiſh the two letters, where words derived from the Latin have the negative particle *in* followed by an *n*, and equally where *l*, or *r*, ſubſtituted for *n*, are followed by *l* and *r*; provided the affirmative word be alſo adopted into our language; as in *innumerable*, *illegitimate*, *irreſolute*, *irrevocable*, in which the oppoſition is to be marked to *numerable*, *legitimate*, *reſolute*, *revocable*. But where the affirmative word has not been received into our language, and that which, in its original language, was of a negative form, indicates in ours ſomething poſitive, without particular negation implied, as in *innocent*, the reaſon for the double conſonant-ſound not exiſting, the practice of pronuntiation for ſuch words has yielded to the general bent of the language, and only a ſingle conſonant is ſpoken.

A third exception is found in ſome few other words, as in *wholly*, formerly written *wholely*; which, were the iterated character not iterated in pronuntiation, would be undiſtinguiſhable from the very different word *holy*.

Among thoſe irregularities which our alphabet has in common with many others, it happens that ſome of our conſonant-characters repreſent each

two

two very different conſonant-ſounds. Wherever then ſuch a character is ſo iterated as to indicate two different ſounds, there are really two different conſonants, and the ſyllable formed with the preceding vowel will have a long quantity; as in the words *accent*, *accident*, *accede*.

On the contrary, where different characters, repreſenting the ſame conſonant-ſound, meet in one word, the indication is no other than if the more regular repreſentative of the ſound were doubled; as in *aſcend*, *deſcend*, *aſcertain*. *Sc* being here pronounced as if *ſs* were written, and a ſingle *s* only being articulated, the firſt ſyllable of thoſe words, having a ſhort vowel, has a ſhort quantity.

Among the peculiarities of our orthography then it muſt be obſerved, that the characters *ng* are often combined to repreſent a ſound differing from any repreſented by a ſingle character, yet ſtill not a double, but a ſingle conſonant-ſound; and nevertheleſs thoſe characters alſo often meet, each bearing its diſtinct ſound. In the former caſe, if the vowel preceding the two conſonant-characters be ſhort, the ſyllable formed with it will be ſhort; as in *hang*, *ſing*, *long*, *hanger*, *ſinger*, *longing*. In the latter caſe the ſyllable formed with the preceding vowel muſt be long, becauſe two conſonants are ſeparately pronounced after it; as in *longer*, *ſtrongeſt*, *anger*, *linger*, *hunger*, where the *g* has its hard ſound, and equally in *avenger*, *engine*, *tinging*, *longitude*, *pungent*, where it has its ſoft ſound.

The

The combinations CH and SH, are repreſentatives of ſingle conſonant-ſounds, which, as well as the ſingle ſound of NG, were our alphabet perfect, ſhould have their peculiar repreſentative characters. The combination TCH is in effect double CH, and the combinations DG and DJ, are in effect double ſoft G and double J. Like other doubled conſonant-characters, they indicate generally that the preceding vowel is ſhort, and bear, no more than others, any doubled conſonant-ſound. Of courſe the ſyllable formed with the preceding vowel is generally ſhort; as we find in *matching*, *ſatchel*, *adjective*, *hedges*, *ridges*, *abridging*, *lodging*, *cudgel*; whereas where the duplication is not found, as in the proper names *Ajax* and *Rachel*, and the words *regent*, *obliging*, *cogent*, the vowel, and of courſe the ſyllable, with exceptions that may moſtly be brought under rule, is long.

Moſt of the ſyllables hitherto ſelected for examples of quantity have been ſuch as are marked in pronuntiation by the moſt diſtinguiſhing accent of the word. The reaſon for this choice, together with the application of the rules to other ſyllables, will be more conveniently explained after we have adverted to the nature of accent and emphaſis in Engliſh ſpeech. For the preſent our remarks upon quantity may be concluded here with ſumming up its rules thus:

1. Every ſyllable with a long vowel or a diphthong, followed, whether within the ſame, or in

the next ſyllable, by a conſonant, has a long quantity.

2. Every ſyllable with a ſhort vowel, followed by the diſtinct articulation of two conſonants, has a long quantity.

3. Every ſyllable with a ſhort vowel, followed by only one articulated conſonant, has only a ſhort quantity.

4. Every ſyllable with any vowel, or with the firſt, ſecond, or fourth diphthong, followed by a vowel or diphthong, has only a ſhort quantity; except in ſome caſes where monoſyllables are lengthened by the power, hereafter to be noticed, of emphaſis.

SECTION IV.

Of Tones or Accents, and Emphaſis in Engliſh Speech, and of their connection with the Time or Quantity of Syllables.

IF I have been fortunate enough to lead my reader through all my detail of explanation thus far, not overwearied or diſguſted, I ſhall hope that much of the intricacy, whence hath ariſen diſagreement among modern writers on the harmony of language and the mechaniſm of verſe, is unfolded for him, and that, the perplexity, likely to be the moſt copious ſource of diſguſt, being removed, the way is advantageouſly prepared for proceeding to a remaining part of the ſubject, of much importance and of no little nicety, the TONES of ſpeech.

That, in every ſyllable, of every language, ſome TONE, ACCENT, or PITCH of the voice, muſt accompany articulation, is as evidently of natural neceſſity, as that ſome portion of time muſt be employed in it.

It is abundantly obvious then, that in the Engliſh language, every word, not monoſyllabical, has one ſyllable always made eminent by a diſtinguiſhing tone, or accent. This ſyllable is often called the ACCENTED SYLLABLE, and its tone THE ACCENT, and the other ſyllables, in contra-

diſtinction, are called UNACCENTED; a mode of ſpeaking which, if it have any occaſional convenience, may perhaps be allowed, provided it be always remembered that the terms are ſo uſed, by a licence of ſpeech, to ſignify the more and the leſs eminent accentuation; accent, or tone, being that, ſome mode and degree of which muſt always coëxiſt, that is, muſt always be among the impreſſions made by the voice upon the ear, with every ſyllable uttered.

Among forein modern languages, the general character of the accentuation in the Italian, the Spaniſh, and the modern Greek, is the ſame as in the Engliſh. In all theſe, and I believe I might add the Portugueſe, the German, and thoſe of the ſame origin with the German, one ſyllable of every two or more in one word, is made eminent by its tone. We are well aſſured that, ſo far at leaſt, the accentuation of the antient Greek and Latin, which will come under more particular obſervation hereafter, agreed with that of theſe modern ſpeeches. It may be important then to obſerve, on account of the more extenſive familiarity with the French than with any other forein ſpeech, in our own country, and ſtill much more throughout the reſt of northern Europe, that the French language differs in this from all others of which I have any knowlege. The French grammarians and critics univerſally hold that no ſyllable

ble of any word in their language is intitled to any characteriſtical accent. A conſequence, obvious to thoſe who have had any opportunity for obſervation, is, that the accentuation of all the other European languages has peculiar difficulties for the French people. That of our own, in particular, little among the difficulties for an Italian learning our ſpeech, is to a Frenchman, after boyhood, unattainable. The French are, beyond all other foreiners, diſtinguiſhed among us by what is commonly called, and properly enough, a forein accent.[1]

What then are the characteriſtical qualities of that accent which gives eminence to one ſyllable in every polyſyllabical word of the Engliſh language, is a queſtion which will require conſideration. On firſt view it may ſeem that the anſwer ſhould be readily ſuggeſted by the ear: and it may appear ſtrange that opinions very wide of one another have been held by very learned and able men, on a matter ſo open to the obſervation of every day and almoſt every moment. Still more ſtrange however ſurely muſt ſeem the queſtion, What is the difference between the accent, tone, or pitch of the voice, uſed in uttering a ſyllable, and the quantity, or time employed in uttering it? or are they not the ſame thing? or if not abſolutely

[1] This is among ſubjects, which may occur for farther explanation on future opportunity.

the ſame thing, are they not ſo blended and confounded in the nature of modern ſpeech, that to diſtinguiſh them is no longer poſſible? Yet theſe are queſtions which have agitated and diſturbed the republic of letters for centuries. But upon juſt inveſtigation, it will be found that the parts concurring to conſtitute that ſmall, and, it might ſeem, ſimple thing a ſyllable, are ſo many, ſo different, ſo minute, and ſo implicated, that, when fairly exhibited, it may not perhaps appear wonderful if the critics and diſputants have, ſome, overlooked, and, others, avoided, the labor neceſſary to ſuch an analyſis, as alone could obviate miſtake about them in their compound form.

A ſenſe of deficient comprehenſion of what remains to us from various antient writers of the higheſt eſtimation, concerning the harmony and the mechaniſm of verſe in the Greek and Latin languages, has led many among the modern learned to ſuppoſe that the antients, and eſpecially the Greeks, had organs of ſpeech and hearing much more delicate and diſcerning than men are now commonly endowed with. From the extant writings of the antients however it may be gathered, that their ſuperiority has been leſs a gift of nature, than an acquiſition of ſtudy and practice. In a diſcourſe on muſic by Plutarch, who wrote when the doctrine of the harmony of his language, cultivated for many centuries, was taught as a part of

of grammar, among the early buſineſſes of education, we find the following paſſage: 'Three very 'minute things,' he ſays, 'always neceſſarily 'affect the hearing at once, TONE, TIME, and 'SYLLABLE or LETTER.' (By ſyllable or letter he means the articulation of the elements, conſidered ſeparately from the tone and the time.) 'From the march of the tone the melody is diſ-'covered; from that of the time, the cadence; from 'that of the letter or ſyllable, the words. Always 'proceeding together, their impulſe upon the ear 'is ſimultaneous. But it is evident that thoſe 'whoſe hearing is not clear and quick enough to 'diſtinguiſh them, ſo as to have a ſeparate per-'ception of each, cannot poſſibly follow them 'critically, and judge how far each is expreſſed 'ill or well.'[a]

Yet all that contributes to perplexity in the ſound of ſyllables, is not, even in this paſſage, unfolded. To make the analyſis complete, of the three very minute things, mentioned by Plutarch, two muſt be ſubdivided. For, tho TIME

[a] Αἰεὶ γὰρ ἀναγκαῖον τρία ἐλάχιστα εἶναι τὰ πίπτοντα ἅμα εἰς τὴν ἀκοὴν, φθόγγον τε καὶ χρόνον καὶ συλλαβὴν ἢ γράμμα. Συμβήσεται δὲ ἐκ τῆς μὲν κατὰ φθόγγον πορείας τὸ ἡρμοσμένον γνωρίζεσθαι, ἐκ δὲ τῆς κατὰ χρόνον τὸν ῥυθμὸν, ἐκ δὲ τῆς κατὰ γράμμα ἢ συλλαβὴν τὸ λεγόμενον. Ὁμοῦ δὲ προβαινόντων, ἅμα τὴν τῆς ἀκοῆς ἐπιφορὰν ἀναγκαῖον ποιεῖσθαι. Ἀλλὰ μὴν κρῖναι φανεῖται, ὅτι οὐκ ἐνδέχεται, μὴ δυναμένης τῆς αἰσθήσεως χωρίζειν ἕκαστον τῶν εἰρημένων, παρακολουθεῖν τι δύνασθαι τοῖς καθ' ἕκαστα, καὶ συνορᾶν τὸ ἁμαρτανόμενον ἐν ἑκάστῳ αὐτῶν καὶ τὸ μή. Plut. de Muſica, p. 1144. ed. Paris. 1624.

admits no variety but of length, TONES may differ either in pitch, or in force, and SYLLABLES, in all the ways in which elements may be combined to form them. In every ſyllable therefore at once are offered to the ear, for its perception and judgement, the quantity of time, the pitch of tone, and the force of tone, together with the articulation of the elements, which laſt is ever and infinitely varying. Now for the ear to ſeparate all theſe things, which impreſs it always together, ſo that the mind may form a diſtinct judgement of each, will obviouſly require ſome attention.

To proceed then with the conſideration of the firſt of Plutarch's three things, Tone, or Accent. The ſuperior force of utterance, and conſequent loudneſs, by which one ſyllable of two or more in one word, in Engliſh, and the other modern European languages, French excepted,[1] is made eminent, can eſcape no ear practiſed in thoſe languages. The greater part of Engliſh writers, on the ſubject, have conſidered the eminent ſyllable in Engliſh ſpeech as principally diſtinguiſhed by acuteneſs of tone. But ſome have held this to be a prejudice of learning, accuſtomed to defer to Greek and Latin authority; the diſtinguiſhing

[1] It is not meant that no ſyllable, in French polyſyllabical words, is ever, in proper French pronuntiation, made eminent by force of utterance; but only that no one ſyllable is, in French, as in the other European languages, regularly and conſtantly intitled to ſuch preëminence.

accent

accent of Engliſh ſpeech being characterized by loudneſs only. The queſtion is not unimportant, at leaſt to the juſt reputation of the language; for tho variation of force in ſpeech might ſuffice for expreſſion, which however may be doubted, yet variation of tone is eſſential toward adding the grace of melody.

To decide this queſtion, as the ear only can be the judge, not only we muſt diſmiſs prejudice, but it will be advantageous to relieve the ear, as far as may be, from whatever, in experiment, may perplex it. In a polyſyllabical word, each ſyllable of which is compoſed of different elements, and eſpecially if with different vowels, ſome neceſſarily to be ſpoken with an opener, and ſome with a cloſer mouth, the ear is liable to be diſturbed in its judgement of the tone, or pitch of the voice, by the varieties in the articulation of the elements. For eaſy and ſure deciſion therefore, a word ſhould be found, or, in the want of ſuch, feigned, compoſed of ſyllables, ſuch as are commonly uſed in what is called humming a tune, without variety of vowel-ſound. Let then the ſecond vowel of our catalogue, the middle A, be taken, with any conſonant after it, to form a ſyllable, and let it be repeated thrice, to form a triſſyllabical word, as ALALAL. Let this be ſpoken as an Engliſh word, with the ſtrong accent on either ſyllable, or, on each, in repeating the word; and, no change of articulation diſturbing the

the ear, it will be abundantly evident that, with ordinary Engliſh pronuntiation, the STRENGTHENED SYLLABLE has always the ACUTER TONE, or, in muſical phraſe, the higher note.

But tho this is ſo in proper Engliſh pronuntiation, it is not ſo in all pronuntiation of the Engliſh language; and the exceptions will illuſtrate the rule. . It is the ſtriking peculiarity of the Scottiſh dialect of the Engliſh language, unknown, as far as I have had opportunity to obſerve, in any dialect of any other language, that the diſtinguiſhing accent of its words is a proper grave; a lower note than is given to any other ſyllable of the word. In that dialect, if the penultimate be the ſtrengthened ſyllable, the concluding ſyllable riſes in tone conſiderably, ſo that the word ends with ſomething approaching to a ſqueak. To thoſe who, themſelves ſpeaking proper Engliſh, have had opportunity to obſerve the Lowland Scottiſh pronuntiation, this ſtrong peculiarity cannot fail to have been ſtriking.

The difference, indeed, of the accentuation of the polite Engliſh, and of all the ſouthern provincial Engliſh, from that of the Scottiſh, with which the northern Engliſh, to a great extent, is congenial, requires no nice ear, or cloſe obſervation to diſcern. It is, on the contrary, ſo wide, that almoſt any voice may take a mean between the two, through which the nature of each may be ſtill more ſtrongly illuſtrated. After pronouncing

nouncing either the fictitious, or any real word, with the Engliſh and Scottiſh accentuation ſucceſſively, the ſame word may be ſpoken without any variation of note, or pitch of the voice, but with one ſyllable of the three, for example the ſecond, ſtrengthened and made louder than the others. Such pronuntiation will be a kind of half animated droning, deſtitute equally of the Engliſh and of the Scottiſh character, and wide of all probable character of real language; like the ſound of a pipe, varied by ſtronger and weaker inflation, without any alteration of ſtop. Such monotony may have been obſerved among children learning to read; more tolerable than the completer monotony, alſo to be heard among learners, where no variation is made even of loudneſs, but ſtill utterly unſatisfactory in reading, and, in ſpeaking, never heard.

The account given by one of the earlieſt and moſt learned writers on Engliſh grammar, Doctor John Wallis, of the actions of the organs, which ſeverally produce loudneſs of ſound and variation of tone in the human voice, may here deſerve notice. 'The breath,' he ſays, 'which 'is as the material of ſpeech, paſſes by the throat; 'and from its various colliſion with the parts 'about the mouth, ariſes all the variety of ſounds 'of the voice, both in tone and in articulation. 'Of this variety, however, nothing is produced 'by the lungs; which operate only to the extru-

'ſion

'ſion of the breath with greater or leſs force; 'whence, other things equal, the voice becomes 'louder or ſofter; the lungs having, in ſpeech, 'preciſely the effect of the bellows in an organ.

'The variety of tones, higher and lower, is 'produced, in ſome degree, by the trachea, or 'pipe, but more by the larynx, or knot of the 'throat. Where the pipe is narrower, the ſound 'will be ſharper; where wider, it will be deeper; 'and thence the different pitch of voice of dif-'ferent perſons, and of the ſame perſon at different 'ages. But the ſeat of all the muſical modula-'tion of the voice is in the larynx, adapted to 'inlarge or leſſen the upper aperture of the throat, 'and ſo to make the tone of the ſame voice 'ſharper or deeper.

'From different affection of the ſame parts, 'ariſes the difference of whiſpering and ſpeaking-'out. With greater force of utterance, the ten-'ſion of the trachea and larynx becomes greater, 'at the ſame time that the concuſſion from the 'lungs is greater, whence ariſes the vibration 'which produces open ſpeech. With ſmaller 'force of breath, and leſs tenſion of parts, the 'articulation paſſes in a whiſper.'

Wallis wrote in Latin, which I have endeavoured to tranſlate here with ſcrupulous exactneſs. His obſervations will have the more authority, becauſe he was much verſed in experimental philoſophy. But any perſon, making experiment with

with his own voice, will be more readily ſenſible of the operation of the tongue, jaws and lips, than of what paſſes ſo far within the mouth as the larynx; and it will be obvious that, in the utterance of deep tones, the ſound ſeems to iſſue from the throat, paſſing through a hollow mouth, with the tongue kept down; but that, in the utterance of high, or ſharp tones, the hollow of the mouth is conſiderably leſſened, by the raiſing of the tongue, and the ſound ſeems produced between the tongue and the palate: in the higheſt tones the roof of the mouth is moſt affected by the ſtroke of the voice, which ſeems even to approach the noſe.[a]

Now if any polyſyllable be ſpoken monotonouſly, ſtrengthening only one ſyllable, our fictitious word in preference for example, the more forcible extruſion of the breath, in ſpeaking the louder ſyllable, will be felt only as producing a ſtronger vibration in the ſame parts in which the utterance of the other ſyllables produced a weaker. But ſuch monotonous pronuntiation will moſt evidently

[a] In a learned and ingenious, and generally very judicious, little treatiſe, on the Art of delivering written language, publiſhed by Dodſley in the year 1775, the author unnamed, it is contended that the pitch of the voice is in no degree modulated in the mouth; the aperture being ſuppoſed too large, in compariſon with that of the throat, to have any other than the effect of the bell of a wind-inſtrument. It appears to me that the power of the tongue to vary the hollow of the mouth, has not been there ſufficiently conſidered.

not

not be properly Engliſh. To produce the proper Engliſh intonation, the tongue muſt be raiſed in pronouncing the ſtrengthened ſyllable; the vibration will be felt more about the palate, and the tone will be acuter; it will be a higher note. To produce the Scottiſh intonation, on the contrary, the tongue, in uttering the ſame ſyllable, muſt be lowered; the concuſſion will operate nearer the larynx, and the tone will be graver than that of the other ſyllables; it will be a lower note.

But to give eminence to any accent, a ſtrengthened enuntiation is neceſſary. It is force of utterance that gives eminence equally to the acute in Engliſh pronuntiation, and to the grave in Scottiſh.

Thus I truſt it has been ſhown that the eminent accent of words, in Engliſh ſpeech, with ſuperior force, has alſo, by the indiſpenſable law of that ſpeech, a higher tone, and is, what it has been moſt commonly called, an ACUTE ACCENT. Without variety of tone, or, in muſical phraſe, without various notes, tho there might be rhythmus and meaſure, there could be no melody in ſpeech. I have therefore been anxious to ſhow the exiſtence of ſuch variety in Engliſh ſpeech, by argument and example, tho perhaps for moſt readers ſuperfluous. To reduce the practice to their theory, the theory of but few indeed, but of ſome whom I reſpect, who have held the eminent accent of Engliſh words to derive its character

character from force of utterance only, would be infinitely injurious to the language.

But it will be obvious to all acquainted with Engliſh ſpeech, that the longer polyſyllables have more than one diſtinguiſhing accent. One indeed is always predominant; ſuperior in force, higher in tone: it is properly called, by way of eminence, the acute accent, or even ſimply the accent. By its ſituation in the word, the ſituation and the comparative eminence of inferior accents is directed. In triſſyllables, if the middle ſyllable be acuted, neither of the others has a diſtinguiſhed character: they will be equally grave, or what is often called unaccented. But if the firſt have the acute, the third will be more diſtinguiſhed by accent than the ſecond; it will be louder and ſharper; as in *énergy, cónfidènt*. If the laſt have the acute, the firſt will be more diſtinguiſhed by accent than the ſecond; as in *rèfugée, cònfidánt*. In both caſes the middle ſyllable will have the loweſt tone, as well as the leaſt forcible tone. In words of four ſyllables there will ſtill be but two of diſtinguiſhed accent, as otherwiſe two acutes would meet in one word; which the genius of Engliſh pronuntiation refuſes. Under this reſtriction, words of five ſyllables may have three, or only two diſtinguiſhing accents, and words of multiplied ſyllables more in proportion.

But we have not yet gone through the whole complication

complication of circumſtances in ſpeech, whence, through want, apparently, of ſufficient patience in analyſis, controverſy hath ariſen. EMPHASIS remains to be conſidered; a matter of great importance to the harmony of language as well as to the import; intimately implicated always with accent, and, in Engliſh ſpeech, ſometimes with quantity.

The word EMPHASIS, etymologically conſidered, means SHOWING, POINTING-OUT FOR OBSERVATION. As applied to ſpeech, it means marking by the voice any word in a phraſe or ſentence as more important than the reſt.

The purpoſe of Emphaſis may be effected in ſeveral ways; by increaſe of force, by variation of tone, by extenſion of time in enuntiation, or by any two or all of theſe together. In the firſt way Emphaſis operates by ſimple vociferation; in the ſecond, by Accent; in the third, by Quantity.

The offices of Emphaſis and of Accent have a near analogy; that of the former being to mark for notice, and raiſe to eminence, words in ſentences, that of the latter, ſyllables in words. Their purpoſes being thus analagous, ſimilar means ſerve in a great degree for each, but they have very material differences. Accent is allotted to its ſyllable by law of cuſtom only, without rule of reaſon; and there remains immoveable: Emphaſis, ſubject to no controul of cuſtom, but always obedient to reaſon, may change its place,

with the ſpeaker's meaning, through all the words of a ſentence. Wherever it alights, it combines itſelf with the eminent accent of the word; commonly adding to its force, often altering its tone, never removing it from its place, and only ſometimes, where ſome oppoſition is to be marked within the word, holding any very ſtriking connection with any other ſyllable.

The operation of emphaſis by quantity has place principally in monoſyllables ending with vowels; and even there it is, in Engliſh ſpeech, always combined with operation by accent. Monoſyllables obviouſly can neither require nor admit diſtinction of accent within themſelves. They receive therefore, according to their greater or leſs occaſional importance among other words, preciſely ſuch accent only as emphaſis aſſigns them. When monoſyllables ending with a vowel require emphaſis, extenſion of quantity is commonly added to height of tone and force of utterance, for increaſe of effect. Thus the pronouns, and ſome other familiar words, as *he, ſhe, me, we, you, do, ſo,* are acuted and long, or grave and ſhort, as emphaſis may, for the occaſion, demand.

Extenſion of quantity has ſometimes place in polyſyllables, for the purpoſe of emphaſis; in few inſtances however only, and under particular circumſtances, which evade rule, but may be illuſtrated by familiar examples. If one, ſimply commanding another, ſays *go directly*, he ſpeaks the

firſt ſyllable of *directly* with a grave accent and a ſhort quantity; expreſſing the *i* by the fourth ſhort vowel-ſound, which is repreſented by *i* in the firſt ſyllables of *direct* and *divide*, by *e* in the firſt ſyllables of *detect* and *deride*. But if, impatient of delay, he would urge haſte, he will add emphaſis to the word *directly*, by ſubſtituting, in the firſt ſyllable, for the ſhort ſound of the fourth vowel, the ſound of the firſt diphthong, which will give the ſyllable a long quantity; the predominating accent being ſtill preſerved to its proper ſyllable, the ſecond, tho a change of tone inſues both in the firſt and ſecond.

Such extenſion of the quantity of a vowel, for emphaſis, can have place only where a vowel ends the ſyllable; and there but in few inſtances, except at the end of a word, and eſpecially in monoſyllables, where, as already obſerved, it is familiar. It will be obvious to the Engliſh reader that no purpoſe of emphaſis would warrant the extenſion of the firſt ſyllable of *diviſion* or *denial*.

But there are caſes in which, tho extenſion of the VOWEL is utterly forbidden, the SYLLABLE may be lengthened for the purpoſe of emphaſis, by addition of conſonant-ſound. If we ſay *go immediately*, we ordinarily ſpeak the firſt ſyllable of *immediately* ſhort, giving to the *i* the fourth ſhort vowel-ſound, and articulating only one *m*. If we want to give more force to our expreſſion, we cannot lengthen the vowel, either by adopting the

the diphthongal ſound, as in *directly*, or by protracting the ſimple vowel-ſound; the cuſtom of ſpeaking ſo forbids, that the effect, tho carrying the character of emphaſis ſo far as to point out for notice, would excite notice only for ridicule. But perfectly within the licence which the cuſtom of ſpeaking makes reſpectable, we may dwell upon the firſt M; and then, articulating the ſecond diſtinctly, as a ſeparate element, we give a long quantity to the firſt ſyllable of *immediately*, by ſuch duplication of conſonant-ſound, as effectually as to that of *directly* by lengthening the vowel.

All variations of the voice, indicating affirmation, interrogation, admiration, ſurprize, indignation, complaint, or any other intention or affection of the mind, are modes of emphaſis, or pointing out; operating either by accent, or quantity, or both, and therefore never indifferent to the harmony.

For examples of QUANTITY, hitherto, ACUTED SYLLABLES have been generally offered; except in the two laſt inſtances, where acuted ſyllables would not have ſerved. The reaſon in both caſes is the ſame. The cuſtom of Engliſh ſpeech is ſingularly jealous of the quantity of acuted ſyllables. It will neither allow the ſhort vowel of an acuted ſyllable to be extended, as we have obſerved it permitting in the grave ſyllable, the firſt of *directly*, nor the conſonant ſound to be

doubled, as in the firſt of *immediately:* at no rate will it allow an acuted ſyllable to be contracted. Wherever the acute falls, the quantity of the ſyllable is decided for long or ſhort; no acuted ſyllable is of doubtful quantity.

But, for GRAVE SYLLABLES, the cuſtom is not ſo exact. The vowels of grave ſyllables are ſeldom decidedly long: in the rapid delivery of colloquial intercourſe, almoſt all are generally ſhort. But ſolemn elocution will often give them length, where not followed by a conſonant within the ſyllable; and for the purpoſe of emphaſis, as we have ſeen, a ſhort ſyllable may ſometimes become long. Otherwiſe the rules of quantity are the ſame for grave as for acuted ſyllables. A long vowel, if ſupported by a following conſonant, will make a long ſyllable, with a grave, equally as with an acute accent; and two conſonants, diſtinctly articulated, tho the preceding vowel be ſhort, whether the accent be acute or grave, will make the ſyllable formed with that vowel, long.

The PLACE of the EMINENT ACCENT in words is decided, for every language, by its own rules. For the Latin, as we learn from the higheſt authority,[▼] thoſe rules were very few and ſimple; for the Greek more various. The accentuation of Engliſh ſpeech has its laws, of which Johnſon, in his grammar prefixed to his Dictionary, has given a collection,

[▼] Quintil. de or.

collection, yet it has with them much irregularity. The moſt methodical and completeſt view of its rules and its anomalies, yet publiſhed, is in Nares's Orthoëpy; apparently a juvenile work, yet of great merit, and to which the author's reviſion, in maturer years, might give very high value.

The ACCENTUATION ſeems to be among the circumſtances of language leaſt liable to change. When new words indeed are introduced from another language, the accentuation of thoſe words may be for ſome time uncertain. Thus, in Chaucer's time, words from the French, ending in *our*, as *honour*, *favour*, admitted the acute on the laſt, where the convenience of riming poets would have fixed it; but the genius of Engliſh ſpeech has long ſince given it irremoveably to the penultimate. Thus alſo Spenſer pronounced *melancholy*, with the acute on the antepenultimate, while Milton gave the acute to the firſt ſyllable, where it remains eſtabliſhed. An affectation of forein idiom has of late years gone far toward aboliſhing the proper Engliſh pronuntiation of the word *inviron*, which had been an Engliſh word at leaſt from Shakeſpear's age, and ſubſtituting a French pronuntiation for it, with curious abſurdity, adds the Engliſh ſign of the plural, the *s*, which French pronuntiation abhors. But inſtances of ſuch violent and powerful depravity in the faſhion of ſpeech are rare. Nevertheleſs for the abundance of exceptions to

rules in Engliſh ſpeech, all modern compilers of dictionaries, juſtly weighing the importance of a proper accentuation, have thought it neceſſary to mark, in every word, the place of the eminent accent.*

* In ſome late publications, we find the mark of the acute accent applied to indicate, not an accent, but the articulation only of a final *e*. By this (no reaſonable imitation of the French, who, acknowleging no accent in their language, uſe the ſign of the acute to diſtinguiſh what they call their maſculine *e*.) the writers, or perhaps rather the printers, have been uſing their ability, which however it may be hoped is not very great, to add moſt inconveniently to the exiſting confuſion and uncertainties of Engliſh orthography.

SECTION V.

Of RHYTHMUS or CADENCE.

HAVING obſerved what are the varieties of ſound in Engliſh ſpeech, produced by articulation, and how repreſented in Engliſh orthography, what the proportionate meaſures, or quantities of time required for a juſt delivery of Engliſh ſyllables, and how far alſo indicated by orthography, and what the tones by which ſpeech has the grace of melody and energy of expreſſion, we ſhould be poſſeſſed of all neceſſary preparation for the inquiry, What is the rhythmus or cadence of Engliſh ſpeech, the foundation of order in the diſtribution of articulate ſounds, through the good or ill management of which the flow of proſe is pleaſing or offenſive, and whereon reſts the whole mechaniſm of verſe.

Among the antient writers, from whom anything remains on the ſubject, we find muſical and poetical harmony univerſally conſidered as holding the moſt intimate connection, as being fundamentally the ſame thing. 'The doctrine of the harmony 'of language, even of proſe,' ſays one of the ableſt and moſt elegant of the Grecian critics, 'belongs to the ſcience of muſic;' and, according to the chief of the Roman, 'Grammar can-

'not be complete without muſic, as it muſt treat 'of rhythmus and meaſures.'[y] If then modern writers, and writers of great ability and great learning, have been univerſally unſatisfactory in treating of thoſe ſubjects, if the moſt learned have ſhown themſelves evidently at a loſs to underſtand much of what remains from the antients upon them, it appears to me to have been owing, in ſome perhaps to a total ignorance of muſic, but, in all, to a failure of duly conſidering the neceſſary and intimate connection of muſic with poetry, and the identity of poetical and muſical meaſures. For the texture of muſical cadence, we find, is readily comprehended by all of moderately accurate organs, who give it any attention. The difficulties of poetical cadence, ſeem to ariſe moſtly from the perplexities of articulation, in the various combinations of elementary ſounds in ſyllables. To begin therefore with conſidering the nature and differences of cadences in muſic, and then proceed to obſerve the analogy which the cadences of poetry bear to them, will be found, I think, the ready,

[y] Μουσικὴ γάρ τις ἦν καὶ ἡ τῶν πολιτικῶν λόγων ἐπιστήμη. Dion. Hal. de ſtruct. or. ſ. 11. Tum *nec citra muſicen* grammatice poteſt eſſe perfecta, cum ei de rhythmis metriſque dicendum ſit. Quintil. Inſt. or. l. 1. c. 4. The intimacy of the original connection of muſic and poetry, whence the word Μουσικὴ deſcribed both, will come under conſideration in the ſequel. In the paſſage above cited from Dionyſius, the meaning of that word, as Dr. Foſter, in his Eſſay on Accent and Quantity, has well obſerved, is limited to muſic by the context.

ready, tho, among the moderns, yet untrodden way, to a juſt perception of the principles of the harmony of language, and of the mechaniſm of verſe. For this the reader muſt be prepared with ſome knowlege of muſic, without which indeed to ſpeak intelligibly to him of the principles of harmony in ſpeech, can hardly be poſſible. But a very ſmall amount of muſical knowlege, the meer rudiments of muſical grammar may ſuffice. To avoid ſuperfluous detail therefore, it may perhaps be allowed me to ſuppoſe information ſo commonly poſſeſſed, and ſo eaſy for any to acquire.

The cadences of that muſic which is now cultivated throughout Europe, are familiarly known, to all acquainted with its firſt rudiments, by the names of COMMON TIME and TRIPLE TIME: they are in a degree known, even to thoſe wholly uninſtructed; for there are few who, from the practice of hearing alone, do not readily perceive the difference between the cadence of a march and the cadence of a minuet, the only kinds of muſical cadences eſſentially different; under which all other varieties, and thoſe but few, are comprized.

In the modern notation of muſic, the genus and ſpecies of the cadence, common time, with its varieties, and triple time with its varieties, are always indicated by their appropriate marks at the beginning of the ſtrain. Moreover, the limits of every cadence are diſtinguiſhed, by ſtrokes, called

BARS;

BARS; a term which, by an ordinary, yet inconvenient, licence for inaccuracy in language, is alſo employed to ſignify what is included between thoſe ſtrokes, namely the notes altogether conſtituting the cadence.

COMMON TIME is exhibited, in its ſimpleſt form by two notes of equal length; TRIPLE TIME by three notes of equal length. But in a ſeries of notes, all of equal length, their time alone cannot mark any cadence; for ſuch a ſeries can impreſs the ear only as a repetition of ſingle notes. To mark cadence by meaſure of time alone, there muſt be contraſt of quantities of time, longer notes and ſhorter, ſo differing that their proportions may be obvious to the ear. If then, of two equal notes, conſtituting a bar or cadence of common time, one be divided, and a ſeries be compoſed of notes ſo combined, namely one longer and two ſhorter, or two ſhorter and one longer alternately, the longer equal in time to the two ſhorter, the ear cannot heſitate about the character of the cadence; common time will be decidedly indicated. So alſo if, of three equal notes conſtituting a bar or cadence of triple time, two be blended, ſo that the ſeries be compoſed of notes alternately ſhorter and longer, or longer and ſhorter, the longer double in time to the ſhorter, triple time will be clearly marked. This, which we are fully aſſured was the principle of the mechaniſm of Greek and Latin verſification, ſeems with ſufficient certainty, alſo to have been

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the principle of the Greek muſical cadences, which would therefore be fundamentally the ſame as the modern.

But, without variation in the time of notes, character of cadence may be indicated through means of an aſſiſting power, the regular return of ſomething emphatical in tone. Modern muſic, at leaſt the very modern, conſtantly uſes the inſtrumentality of tone for the purpoſe; and is not confined to a ſingle method of applying it. With the voice, and with inſtruments capable, like voice, of ready variation in loudneſs and in manner of ſound, the beginning of every bar is commonly diſtinguiſhed by an emphatical note, ſometimes called, by writers on muſic, the ACCENTED NOTE. The cadence is thus, eſpecially in muſic to accompany dancing, often very ſtrongly marked. With inſtruments like the harpſichord, incapable of variety in the manner of producing ſound, and incapable or unreadily capable of variety in loudneſs, aſſiſtance is derived from an under part or baſs. If the baſs have a ſhort and a long note alternately, it will mark the character of triple time very effectually for an accompanying upper part compoſed of equal notes; and if the baſs have a long and two ſhort notes alternately, it will mark common time for an accompanying upper part of equal notes. If the baſs have only one note in every bar, and that ſtruck with the firſt note of the upper part, whether in triple or common time, then

then it will have the effect of giving ſtrong emphaſis to the firſt note of the bar, and ſo mark the cadence powerfully. Nor is the advantage ſmall which modern muſic draws from theſe methods of marking cadence; not only as a ſeries of equal notes in the principal air may thus have character of time clearly indicated, but further as, in a ſeries of notes ſo varied in length, or ſo minutely ſubdivided, as to bewilder the unaſſiſted ear, the regular return of the emphatical note ſuffices to keep the character of the cadence clearly exhibited. Hence then ariſes opportunity both for more ſimplicity in muſic, and for more variety, than if the cadence were marked by quantity, or meaſure of time, alone.

We have obſerved that a ſeries of equal notes can, by their time alone, mark no cadence. A ſingle note therefore, extended through the time of a bar, cannot originally excite the idea of any cadence. It wants that character, ariſing from obvious proportion of parts, which may inable the ear to diſtinguiſh it from other meaſure of time. Yet, though incapable of originally exciting the idea of any cadence, yet, occaſionally intervening, and not too often repeated, among more characteriſtical meaſures, it may carry on the idea of a meaſure previouſly indicated. But, in any ſeries of equal notes, the regular return of emphaſis will mark the character of time very decidedly. If it occurs on every other note, common time will

will be indicated; if on every third, triple time; if on every fourth, common time will be marked again; it will be a kind of double common time. Five notes of equal length, however aſſiſted by emphaſis, will be a meaſure not readily diſtinguiſhed by the ear in the flow of muſic: its proportions are too little obvious: in modern muſic therefore it is unknown. But the meaſure of ſix equal notes, aſſiſted by the indication of emphaſis, will be ſufficiently obvious, as a duplication of triple time. If five notes are a combination perplexing to the ear, ſeven will be ſtill more ſo, and eight can be but a reduplication of common time. Of minuter diviſions, ordinary in modern muſic, our purpoſe will not require any notice here.

The fundamental varieties of cadence in muſic being then no more than the two ſo generally and familiarly known by the names of common time and triple time, we may proceed to obſerve what there is in language, that may bear any analogy to thoſe muſical cadences. It will be obvious to all, in any degree accuſtomed to obſerve language in connection with muſic, how faſtidiouſly Engliſh ears require the coïncidence of the muſical accent with the orthoëpical, of the firſt or emphatical note of the bar with the acute or ſtrong accent of a juſt pronuntiation. Even the moſt unlearned will take offence where this coïncidence fails. Hence it is that foreiners, the ableſt muſicians, rarely ſucceed in ſetting Engliſh words to muſic. Handel, tho

tho altogether wonderfully ſucceſsful, has in ſome inſtances ſhown himſelf deficient in Engliſh accentuation; whereas hardly the loweſt Engliſh compoſers fail of producing the juſt accordance between the muſical and the orthoëpical accents.

But, in regard to any agreement between muſical times and ſyllabical quantities, a general indifference is obvious. Here and there, indeed, we may diſcover, if we look for it, among the works of the beſt Engliſh compoſers, what indicates ſome feeling of quantity in ſpeech; but, in general, neither in the habits and prejudices of Engliſh ears (and full as little in thoſe of any other modern European people) nor in the practice of the beſt muſical compoſers, is there any appearance of ſolicitude about it. Long ſyllables are continually ſet to ſhort notes, and ſhort ſyllables receive double, triple, any length of time, if not with perfect ſatisfaction to a diſcerning ear, attending not to the muſic alone, but to the meaning of the ſong, yet without anything like the diſguſt ſo ready and ſo univerſal, from offence to the orthoëpical accentuation.

If muſic, ſome wild kind of muſic, originated earlier, as Lucretius imagined, from the ſong of birds, yet a regular muſic, ſuch as alone we ſhould now call muſic, ſeems to have had one birth with poetry. The oldeſt literary compoſitions, among all nations, are found to be ſongs, in which a meaſured flow of language has been accompanied by a ſimilarly

meaſured

meaſured muſical melody. Proſe is adverſe to connection with muſic. Every cadence and meaſure, indeed, of which language is capable, will occur in proſe; but that regular arrangement of cadences, which, in poetry cannot be for a moment diſpenſed with, in proſe is no ſooner perceived than it offends. If, in modern times, proſe has ſometimes been ſucceſsfully ſet to muſic, by Handel with the higheſt ſucceſs, it has been through ingenious uſe of the modern licence to aſſign any length of note, and any number of notes, to any ſyllable. Thus the modern compoſer has been inabled to bring the orthoëpical accents of the looſe order of proſe to that exact coïncidence with the meaſured arrangement of the emphatical notes of muſic, which, beyond all things, in the connection of language with muſic, the modern ear requires. But thus proſe has no longer the flow of proſe. It acquires, through this forced connection with muſic, the meaſured ſtep of verſe. Recited in ſuch regularly meaſured time, with the tones of language only, it would not be borne; whereas, on the other hand, that freedom from all ſtriking formality of arrangement, which, in the delivery of proſe the ear faſtidiouſly demands, is directly repugnant to any alliance with muſic.

According to Grecian tradition, the regularity of ſtroke by which two or three ſmiths, beating on one anvil, with hammers of different ſizes, avoid interference, and produce regular returns of varying ſounds,

ſounds, gave the firſt idea of cadence. But the human voice, and equally a pipe or flute, ſuppoſed the earlieſt muſical inſtrument, would be obſerved to have great advantage, by their power of holding tones, not only over the hammers, but over thoſe ſtringed inſtruments, of very early invention alſo, whoſe ſound is produced by a ſtroke. The ſyllables of the Greek language then being obſerved, in common ſpeech, to be ſome longer and ſome ſhorter, the longer generally double in time to the ſhorter, a regular arrangement of ſuch ſyllables in ſpeech was found, of itſelf, to produce a cadence gratifying to the ear. With the flute that cadence could be perfectly imitated; but with the hammers, or a muſical inſtrument ſtruck with the finger or with a plectrum, the imitation would be very imperfect; the ſound, not indeed of neceſſity abſolutely ceaſing, but ſinking and becoming evaneſcent in the moment after the ſtroke. The poetical meaſures of the Greeks therefore, and of their imitators the Latins, were formed on the principle of muſical time-keeping, with long and ſhort notes, like the notes of a flute. Accordingly we find wind-inſtruments were principally uſed by them for accompanying recitative on the ſtage.

The cadence of the modern European languages bears a much cloſer analogy to the imagined origin of the ſiſter arts. How it came to vary from the cadence of thoſe languages to which we

owe

owe the beſt principles of good taſte in all literature, may be matter for future ſpeculation. It may ſuffice to mention here, what will be ſhown more completely in the ſequel, that the cadence of the modern European languages is indicated, not by the regular arrangement of long and ſhort ſyllables, but by arrangement of the accents of ſpeech in coincidence with the ſtrokes of the rhythmical hammers; the acute or ſtrong accent correſponding with the ſledge's blow. A regular, or nearly regular diviſion of time being ſtill the object, yet accent operating as the time-beater, the ear becomes ſo ingaged with the effect of accent, that exactneſs in the arrangement and expreſſion of quantities is leſs important; irregularities, hidden or diſguiſed, paſſing unregarded.

We have already remarked that, in modern muſic, tho the arrangement of times, or, in grammatical phraſe, quantities, be ſtrictly obſerved, ſtill ſomething of an emphatical accent is important as a time-beater. It ſuffices then that the accent of ſpeech operate as a time-beater, to aſſure the ready aſſociation of modern verſe with modern muſic.

It will be obvious to all who have any familiarity with Engliſh poetry, that a regularity in the diſpoſition of accents is its moſt ſtriking characteriſtic. The far greater part of our poetry is marked by the prevailing alternacy of an acute

and a grave, or a ſtronger and weaker accent; as in the firſt lines of Pope's Eſſay on Man,

Awáke | my Saínt | John, leáve | all méan|er things,
To lów | ambí|tion ànd | the príde | of kings.

or theſe of Addiſon,

When áll | thy mér|cies, ó | my Gód,
My rí|ſing ſoúl | ſurvéys;
Tranſpór|ted wìth | the viéw | I'm lóſt,
In wón|der, lóve, | and práiſe.

A far ſmaller portion of it is diſtinguiſhed by the return of the acute accent on every third ſyllable, as in theſe of Swift,

And we ór|der our ſúb|jects of év'|ry degrée,
To beliéve | all his vér|ſes were wrí|ten by mé.

or theſe of Shenſtone,

With her mién | ſhe iná|mors the bráve,
With her wít | ſhe ingá|ges the frée,
With her mó|deſty pleá|ſes the gráve:
She is év'|ry way pleá|ſing to mé.

If we proceed then to examine Engliſh poetry in combination with muſic, it will be found that, by the former of theſe arrangements of the accents, language is adapted to ready and intimate coalition with muſic in common time, and by the latter equally to coalition with muſic in triple time; ſo that the only two cadences known to our poetry, are cloſely analogous to the only two cadences known in modern muſic, or, perhaps it might be ſaid, are the ſame with thoſe muſical cadences which

which are called COMMON TIME and TRIPLE TIME.

Nevertheleſs as even proſe, through licence for extending or curtailing the time of its ſyllables, may, with all its abhorrence of regularity, be forced into coalition with muſical meaſures, ſo, through the ſame licence, by a more regular and ſyſtematical violence, tho never without violence, verſe of one cadence may be adapted to muſic of the other; examples of which will be readily obvious to thoſe in any degree familiar with modern ſong. But the aptitude and tendency of verſe of either CADENCE, is to coaleſce with muſic of the analogous TIME, and with that only.

Names are wanted for our poetical cadences. To uſe, as too often we find practiſed, thoſe of the antient metrical feet, iambic, trochaïc, anapeſtic, is to make a groſs and moſt inconvenient confuſion of terms. Analogy ſeems to indicate the appellation of COMMON, or EVEN CADENCE, for that which correſponds with the common time of muſic, and TRIPLE CADENCE for that which correſponds with triple time.

'not be complete without muſic, as it muſt treat 'of rhythmus and meaſures.'[y] If then modern writers, and writers of great ability and great learning, have been univerſally unſatisfactory in treating of thoſe ſubjects, if the moſt learned have ſhown themſelves evidently at a loſs to underſtand much of what remains from the antients upon them, it appears to me to have been owing, in ſome perhaps to a total ignorance of muſic, but, in all, to a failure of duly conſidering the neceſſary and intimate connection of muſic with poetry, and the identity of poetical and muſical meaſures. For the texture of muſical cadence, we find, is readily comprehended by all of moderately accurate organs, who give it any attention. The difficulties of poetical cadence, ſeem to ariſe moſtly from the perplexities of articulation, in the various combinations of elementary ſounds in ſyllables. To begin therefore with conſidering the nature and differences of cadences in muſic, and then proceed to obſerve the analogy which the cadences of poetry bear to them, will be found, I think, the ready,

[y] Μουσικὴ γὰρ τὶς ἦν καὶ ἡ τῶν πολιτικῶν λόγων ἐπιστήμη. Dion. Hal. de ſtruct. or. ſ. 11. Tum *nec citra muſicen* grammatice poteſt eſſe perfecta, cum ei de rhythmis metriſque dicendum ſit. Quintil. Inſt. or. l. 1. c. 4. The intimacy of the original connection of muſic and poetry, whence the word Μουσικὴ deſcribed both, will come under conſideration in the ſequel. In the paſſage above cited from Dionyſius, the meaning of that word, as Dr. Foſter, in his Eſſay on Accent and Quantity, has well obſerved, is limited to muſic by the context.

ready, tho, among the moderns, yet untrodden way, to a juſt perception of the principles of the harmony of language, and of the mechaniſm of verſe. For this the reader muſt be prepared with ſome knowlege of muſic, without which indeed to ſpeak intelligibly to him of the principles of harmony in ſpeech, can hardly be poſſible. But a very ſmall amount of muſical knowlege, the meer rudiments of muſical grammar may ſuffice. To avoid ſuperfluous detail therefore, it may perhaps be allowed me to ſuppoſe information ſo commonly poſſeſſed, and ſo eaſy for any to acquire.

The cadences of that muſic which is now cultivated throughout Europe, are familiarly known, to all acquainted with its firſt rudiments, by the names of COMMON TIME and TRIPLE TIME: they are in a degree known, even to thoſe wholly uninſtructed; for there are few who, from the practice of hearing alone, do not readily perceive the difference between the cadence of a march and the cadence of a minuet, the only kinds of muſical cadences eſſentially different; under which all other varieties, and thoſe but few, are comprized.

In the modern notation of muſic, the genus and ſpecies of the cadence, common time, with its varieties, and triple time with its varieties, are always indicated by their appropriate marks at the beginning of the ſtrain. Moreover, the limits of every cadence are diſtinguiſhed, by ſtrokes, called

BARS;

SECTION VI.

Of the Mechaniſm of ENGLISH VERSE: Epic; Lyric; Dramatic.

VERSE is diſtinguiſhed from proſe by order in the arrangement of ſounds.

Order, in a certain degree, a harmony, a fitneſs of parts to each other, is neceſſary to elegance in everything; the flow of ſounds in common diſcourſe cannot be pleaſing without it.[a]

But any obvious regularity in the flow of ſounds in common diſcourſe is offenſive. A rime, incidentally dropping, ſeldom fails to appear ridiculous: a ſeries of blank verſe, and ſtill more a ſeries of rimes, would appear groſsly abſurd. The order of ſounds in proſe, like the order of forms in a beautiful landſcape, not to be decided by rule and line, requires that art ſhould never ſhow itſelf. But, on the contrary, the order of ſounds in poetry, like the forms of a beautiful building, muſt be ſo decidedly regular as to be obviouſly artificial.

The analogical differences of proſe and poetry, and landſcape and architecture, farther purſued, may farther illuſtrate the ſubject. Architecture, tho reſting on ſo different a principle, not only may

[a] Προῆλθε δὲ τὸ Μέτρον ἐκ Θεοῦ, μέτρῳ τὰ τε Οὐράνια καὶ ἐπίγεια κεκοσμηκότος· Ἁρμονία γὰρ τίς ἐστι καὶ τοῖς ἐπουρανίοις καὶ ἐπιγείοις. Longin. Fragm.

be

be admitted in landſcape, but may greatly adorn it. Its regularity, to a certain point, is highly advantageous for contraſt. Beyond that, it muſt be carefully diſguiſed. The exactneſs of the parallelarity of its lines muſt be leſſened by perſpective: their continuity muſt be broken, by a tree croſſing them, or by throwing the building into ruin. So in proſe, parts of verſes continually may and muſt be admitted: even a whole verſe often may be ornamental: but its regularity muſt be concealed by the flow of ſounds preceding and following. The form of a verſe, even of a portion of a verſe, cannot obtrude itſelf upon the ear, in the flow of proſe, without offence. Equally offenſive then in architecture is the irregular line of a clumſy workman, which may approach in ſome degree the picturesk, and in poetry the irregular meaſure of the ill-eared verſifier, of which the common cenſure is expreſſed by the word proſaïc. In verſe and in architecture art muſt be evident; and, to ſatisfy, it muſt ſhow itſelf exquiſite. Roughneſs, indeed, well introduced, may pleaſe; as, in a building, ruſticated ſtone-work; yet any diſproportion, any perceptible inexactneſs, in uprights, parallels, angles, or the turn of arches, will ſurely offend the eye. So, in poetry, tho there are admired examples of rough ſound, yet any obvious deficiency in that order, that fitneſs of parts, which characterizes poetical harmony, will ſurely offend the ear.

Order is made obvious to the eye, in a building, by the regular diſtribution of contraſted, yet connected forms; as pillars of equal ſizes, with their equal intervals around a temple, connected by the even pavement on which they ſtand, and by the ſuperimpending intablature, parallel to the pavement: in the ſimpler form of a private dwelling, by piers and windows, with a plinth below, and a cornice above; or meerly an eave will have its effect. Order is, in analogous manner, made obvious to the ear, in muſic and poetry, by the regular arrangement of contraſted ſounds; as time longer and ſhorter, or tone ſharper and flatter, ſtronger and weaker; by which cadence is formed.

Rhythmus or cadence is the ſimpleſt combination, the loweſt meaſure, by which evident order can be given to the ſound of either muſic or ſpeech. All proſe may be analyzed into cadences, and all verſe is formed by a regular arrangement of the ſame cadences. In common ſpeech, or proſe, a mixture of cadences, ſuch that regularity may not be obtruſive, and art, if uſed, may be hidden, is indiſpenſable to the ſatisfaction of the ear. In verſe, on the contrary, as we have obſerved in the compariſon with landſcape and architecture, cadences muſt be diſpoſed with obvious regularity, a regularity that cannot eſcape the ear.

But language diſpoſed regularly in cadence, without form or proportion beyond what cadence alone can give, would ſoon become weariſome and diſguſting.

diſguſting.[b] Variety, as one of the moſt elegant of the antient critics has obſerved,[c] is ſo neceſſary to a pleaſing flow of language, that the moſt elegant ſymmetry of verſe cannot, in any lengthened ſeries, atone for the want of it. To combine variety with ſymmetry has therefore been the great buſineſs of the inventors of both poetry and muſic. With this view was imagined the arrangement of cadences in ſmall combinations, holding relation to each other, yet ſeparated each by ſuch boundaries, and having each within itſelf ſuch form, proportion, and ſelf-conſiſtency, that the ear, in perceiving the relation of each to the others, would alſo acknowlege each as a whole by itſelf. Such whole or integral, in poetry, forming a larger proſodial meaſure, we call a VERSE; the kind, in the abſtract, being deſignated by the name verſe without the article; as we call our own ſpecies, in the abſtract, man, the individual a man.

In modern muſic, as the ſmaller integrals, called bars, have more regularity than the cadences of modern poetry, ſo the greater require generally leſs; tho perhaps not leſs than is allowed to that commonly called Pindaric verſe. The greater integral, formerly termed a ſtrain, rather wants a name in modern uſe. In effect it is diſtinguiſhed by the cloſe or fall, more or leſs complete, which gives it termination.

[b] Rhythmi neque finem habent certum, neque ullum in contextu varietatem. Quinctil. Struct. Or. l. 9. c. 4.

[c] Dion. Hal.

To diſcover the mechaniſm of verſe, and through that mechaniſm exemplify the principles of harmony in language, we muſt analyze verſe. The verſe of Engliſh poetry may be conſidered as divided into Epic, and Lyric. Epic, in its etymology, meaning narrative, has its name from being the verſe beſt adapted to lengthened narration; and, being for that reaſon fitter for heroic poetry, has obtained alſo the title of Heroic verſe. The kind of muſic which we call Recitative, is that with which it has moſt fitneſs to coaleſce. Lyric verſe is ſo named from its ſuperior aptitude for that richer and higher wrought muſic which we call Air or Tune. The Dramatic has leſs a diſtinct character, yet may require ſome degree of diſtinct conſideration.

Pope has had extenſive credit as the laſt refiner of Engliſh verſification, carrying it to a perfection beyond which the language cannot go. The firſt lines of his Eſſay on Man, then, for the ſimplicity, as well as the acknowleged perfection of their harmony, ſeem well adapted for a firſt example. I ſhall divide the verſes into feet, and mark both the quantities and accents of the ſyllables. For the grounds on which the quantities are aſſigned, as the matter has never been treated equally at large before, I muſt neceſſarily refer to the obſervations in the foregoing ſection on the ſubject. For the accents I ſhall not differ from the moſt approved pronuntiation and the moſt approved dictionaries. To mark the quantities I ſhall uſe the characters in common uſe with grammarians,

grammarians, a horizontal ſtroke for the long quantity, a curved line for the ſhort quantity. To mark the acute or ſtrong accent, I ſhall alſo uſe the character in common uſe with grammarians, namely, a ſtrait ſtroke inclining from the perpendicular to the right. We have noticed a ſecondary acute, or middle accent, as occurring occaſionally in triſſylabical, and always in longer words: in the flow of ſpeech, it frequently diſtinguiſhes monoſyllables; and not ſeldom is the principal accent of diſſyllables. For this accent I uſe the ſtrait ſtroke inclining from the perpendicular to the left, being a mark unwanted for any other purpoſe. Where it may be requiſite to denote Emphaſis, theſe two marks united in a point at top may ſerve. Grave ſyllables, commonly called unaccented, will be ſufficiently diſtinguiſhed by being left unmarked.

Awā́ke | mȳ Saī́nt | Jōhn, leā́ve | āll mḗan|er thíngs,
Tŏ lôw | āmbī́|tiŏn ȁnd | thĕ prī́de | ōf kíngs;
Lḗt ūs, | sīnce lī́fe | cān lī́t|tlĕ mṓre | sŭpplý
Thān jū́ſt | tŏ loṓk, | ăboū́t | ŭs ȁnd | tŏ díe,
Expā́|tiāte frēé | o'ēr ā́ll | thīs ſcḗne | ōf mán,
A mī́gh|tў mā́ze, | būt nṓt | wĭthoū̀t | ă plán;
A wī́ld, | whēre wḗeds | ānd flówers | promī́s|cuoūs ſhóot,
Or gā́r|dēn, tḗmp|tīng wīth | fōrbī́d|dēn frúit.
Tŏgḗ|thēr lḕt | ūs beā́t | thĭs ā́m|ple fiéld,
Trў́ whā́t | thĕ ṓ|pēn, whā́t | thĕ cṓ|vērt yiéld;

Thĕ

Thĕ lā|tēnt trăcts, | thĕ gĭd|dў hēights | ēxplóre,
Of āll | whō blīnd|ly crēēp | ōr sīght|leſs ſóar;
Eўe nā|tūre's wālks, | ſhōòt fōl|ly ās | īt flíes,
And cătch | thĕ măn|nērs lĭv|ĭng ās | thēy riſe:
Lâúgh whère | wĕ mūſt, | bĕ cān|díd whēre | wĕ cán,
Būt vĭn|dĭcāte | thĕ wāys | ōf Gōd | tŏ mán.

In examining the quantities through theſe ſixteen lines, we find them very variouſly diſpoſed. Long ſyllables predominate: but whether the ſhort ſyllables be more or fewer; whether they occupy more the beginning of the verſe, or the middle or the end; whether the ſhort ſyllable be the firſt or the laſt of a foot, or both, or neither; as far as any ſuch variations are carried in theſe ſixteen lines, the verſe is ſo equally a good verſe, of that one kind called epic or heroic, that to chuſe between the better and the worſe would be difficult. A difference of effect indeed is obvious, and the variety, far from objectionable, is pleaſing. But it is a variety evidently not reducible to rule; ſo that the diſpoſition of long and ſhort quantities cannot be the foundation of that order which conſtitutes the verſe.

Not ſo of the accents. In the diſtribution of theſe we find a ſtrict regularity. Alternate ſyllables bear the acute. Here and there indeed the acute is of the weaker kind, and in three inſtances, two in the thirteenth line, and one in the fifteenth, each ſyllable of the foot has a ſtrong accent. Nevertheleſs THE GENERAL RULE is here ſufficiently

ficiently indicated, that, IN ENGLISH EPIC VERSE THE ALTERNATE SYLLABLES ARE ACUTED. We have obſerved, in the preceding ſection, how this diſpoſition of the accents produces accordance between verſe of the even or common cadence, and muſic in common time.

Proof of the rule then may be gained from experiment in breach of it. The name SAINT-JOHN, in the firſt of theſe verſes, as the family name of the perſon to whom the poem was addreſſed, is always pronounced as one word, with the firſt ſyllable acuted. The ſame two ſyllables, equally as one compound word, bearing only one acute accent, but on the laſt ſyllable, deſignates, in common ſpeech, the apoſtle and evangeliſt John. It may perhaps be neceſſary here to obſerve, that I reckon the accentuation of a juſt delivery, and not the ephemerid faſhion of orthography, the teſt of a compound word: where two words are ſo joined that a juſt pronuntiation allows them but one acute accent, they become really one word. Now the firſt line of the Eſſay on Man, with the word Saint-John ſpoken (for ſo the poet intended) as the family name, is a verſe ſo clearly harmonious that even children will perceive it; and it is not only harmonious, but it unites dignity with grace in its ſtep. Change the pronuntiation of the name Saint-John only by the accent; move the acute from the firſt to the laſt ſyllable, as would be neceſſary to deſignate Saint-John the evangeliſt, and the harmony of the verſe is ruined. Nor does

it

it thus become a good proſe period: it is ſtill verſe, but of another kind; its dignity is gone; its former grace is gone; and if grace is ſtill perceptible, it is of another character; as in the well known humorous ſong,

A cobler t[illegible] in a ſtall:

or Swift's,

Next day, to be ſure, the captain will come
At the head of his troop, with trumpet and drum.

Lady's Judgment.

Nor could thoſe even who have been habituated to confound accent with quantity, and to conſider all acuted ſyllables as long, and all grave or weakly toned as ſhort, eaſily avoid to perceive, in the inſtance of the name Saint-John, that the difference ariſes not from quantity (if quantity mean the TIME employed in pronuntiation) but ſimply from tone or accent. For, not to ſpeak of the pauſe requiſite between the name Saint-John and the following word, it is impoſſible to articulate the liquid conſonant *l* after the liquid conſonant *n* without moſt evident delay of the voice, ſo that the time neceſſarily to be employed in pronouncing the ſyllable JOHN, and proceeding to pronounce the ſyllable LEAVE, muſt, in compariſon of the time neceſſary if a vowel immediately followed, be obviouſly long.

Engliſh Epic verſe then, requiring no certain diſtribution of Quantities, requires a very exact arrangement

arrangement of Accents. Generally it will have the acute on alternate ſyllables; and rude, untutored ears are found commonly incapable of perceiving the harmony of verſe, where a perfect regularity in that diſpoſition of the accent fails; ſo that they would have the voice force the tones to it, tho againſt the proper pronuntiation of words. But the formality of that diſpoſition, unvaried, ſoon becomes tireſome; and better practiſed organs readily diſpenſe with it in ſome degree. Under what limitations it will be neceſſary to inquire; but, as a preparatory ſtep, it may be advantageous firſt to take ſome notice of two other matters, which coöperate in giving variety and character to Engliſh verſe.

While the intricacies of accent and quantity ſeem to have deterred ſome of our ableſt critics from the inveſtigation of their effect, another incident of Engliſh verſe, has ingaged their attention. In every epic verſe there is a critical PAUSE. Far leſs important than either accent or quantity, and of ſo quiet and unobtruſive a nature that it remained, till later times, unnoticed, the pauſe is however of conſiderable power toward the general effect of the verſe. Pope, in one of his publiſhed letters, written in early youth, has named, for the proper places of the pauſe, the end of the fourth, fifth, and ſixth ſyllables; and on judiciouſly varying it among theſe ſituations, he has ſaid, much of the

the merit of verſification depends.[d] But, in maturer age, it appears, he found that greater latitude might be allowed. In the third line of the Eſſay on Man the pauſe follows the ſecond ſyllable: in the fourth it is after the ſeventh: in the ſeventh line it occurs again after the ſecond ſyllable, and in the eighth it follows the third. Nor, as we may hereafter ſee, is it confined, by Pope's own practice, or by that of the beſt of our other poets, even to theſe additional ſituations. Generally indeed, according to his firſt rule, it ſhould be found at the end of the ſecond foot, or in the middle of the third, or at the end of the third; but it may occaſionally appear in any part of the verſe. Like a ſimilar pauſe ſometimes introduced in muſic, which is conſidered as extraneous to the beaten time, and making no part of the complement of the bar, this poetical pauſe is extraneous to the cadence, and of conſideration only for its effect on the character of the verſe altogether.

The other matter requiring notice is RIME; an ornament not of a quiet and unobtruſive character, but, on the contrary, ſo forcing itſelf upon the ear's notice, generally indeed, under good management, agreeably, that, with ſome of very groſs and untutored perception, it ſtands inſtead almoſt of all other grace. By writers on verſification it has

[d] Letters to and from Mr. Walſh.

been

been little conſidered, but for its power of gratifying the ear with accordance of ſound. It has however its obvious uſe, and a very important uſe, as a time-beater. As Accent aſſiſts the diſtribution of quantities, or ſupplies the want of character in the diſtribution, to indicate the boundaries of the primary proſodial meaſures, called cadences or feet, ſo Rime gives indication, not to be miſtaken or overlooked, of the boundaries of thoſe larger proſodial meaſures, compoſed of ſeveral cadences or feet, which we call verſes. For this purpoſe Rime is ſo important, that, tho without analogy in muſic, wholly unrelated to melody, and only in its office of time-beater connected with meaſure, ſcarcely can any verſe in our language ſtand without it, except the epic, which indeed often diſpenſes with it moſt advantageouſly.

To proceed then to the conſideration of the varieties allowed in the diſtribution of accents, aſſiſted by the pauſe, in rimed and unrimed verſe.

The alternacy of a weak and a ſtrong accent, we have obſerved, is the regular indicant of the even or common rhythmus. In the aſſociation of the ſiſter arts, the ill effect of a ſameneſs in the intonation of the poetry is eaſily obviated by the large and ready powers of muſic. But when verſe is propoſed for recitation without muſic, it behoves the poet to be diligent and ingenious in the uſe of the ſcanty reſources for variety, which the tones of common diſcourſe afford. Accent however being not the conſtituent,

ſtituent, but the indicant only of meaſure, he will find that the force of the indication, once clearly given, may in progreſs be occaſionally remitted. Ruder ears, indeed, as we have already obſerved, are apt to be diſappointed by the failure of the ſtrong acute in its expected place: but the more practiſed organ, not wanting the continual return of the more forcible time-beating, is relieved and gratified by its occaſional and not unfrequent remiſſion. Accordingly the variety of freeſt allowance, in the accentuation of verſe of the common cadence, is the ſubſtitution of a weaker for the ſtronger acute.

The direct contrary of this, the ſtrong accent on each ſyllable of the foot, is a variety alſo allowed occaſionally, and with gratification to the ear. But with acute or ſtrong tone equal on each ſyllable of a foot, not leſs than with grave or weak tone equal on each ſyllable, that contraſt fails, which ſhould conſtitute the time-beating, whereon the ear is habituated to depend for indication of cadence. No idea of cadence therefore can thus be originally excited; but the idea, once impreſſed, will not be deſtroyed or even checked, for practiſed ears, by the occaſional introduction of feet ſo accented, among feet which have the time-beating clearly given. It is for the poet's judgement to beware of an intemperate uſe of either of theſe ſources of variety; of the former eſpecially in languages like the Italian and Spaniſh, abounding in words of many

many ſyllables; of the latter in languages where monoſyllables prevail, as in our own.

I have choſen my firſt examples of verſe from Pope, on account of the generally acknowleged perfection of his verſification. But the powers of cadence may be more fairly offered to the judgement of the ear, in verſe free from the overbearing ornament of rime; and moſt fairly if alſo without pomp of diction; as in the following ſimply beautiful lines, among numbers that might be ſelected from Shakeſpear:

Thĕ crŏw | dōth sĭng | ās swēēt|lў ās | thĕ lărk,
Whēn nēī|thĕr ĭs | ăttĕn|dĕd,—ānd | I thĭnk
Thĕ nĭgh|tīngāle, | īf ſhē | ſhoūld sĭng | bў dáy,
Whĕn ĕvĕ|rў gōóſe | īs căck|lĭng, wōùld | bĕ thoūght
No bĕ:|tĕr ă | mūs|ĭcĭān thăn | thĕ wrén.

Merchant of Venice, act 5.

In theſe verſes we find the remiſſion alone of the accent gives all the variety that, in five lines, as far as depends upon accent, the ear requires.

In the third of the lines quoted from the Eſſay on Man, the mark of the acute is placed on the ſecond ſyllable, *us*. This has been ventured under the ſuppoſition that, as philoſophers, and eſpecially poet-philoſophers, not in France only but elſewhere, have been fond of reckoning themſelves the greateſt of mankind, the bard may have meant an emphatical oppoſition in that pronoun

to the word KINGS in the preceding line. But, were no ſuch oppoſition to be expreſſed, the two ſyllables *Let-us* would be, in pronuntiation, only one word, acuted on the firſt.

This TRANSFER of the accent from the ſecond to the firſt ſyllable of the verſe, is of very frequent occurrence in our poetry of the common cadence. Rarely ſo many lines together are found without it as in the beginning of the Eſſay on Man, and often it occurs in many lines together; as in theſe, with ſeveral that follow them, in the ſame poem:

Thŭs thēn | tŏ măn | thĕ vōice | ōf Nā|tūre ſpāke,
Gŏ, frōm | thĕ crēā|tūres, thў | īnſtrŭc|tīon tāke:
Leārn frōm | thĕ bĭrds | whāt fōōd | thĕ thĭck|ēts yĭēld;
Lēārn frōm | thĕ bēāſts | thĕ phў|ſĭc ŏf | thĕ fĭēld.

In the firſt foot of a verſe, this diſpoſition of the accent is generally pleaſing; in any long ſeries of verſes, as a variety, it is even indiſpenſable; ſcarcely in any repetition is it found tireſome; and yet it appears no ſmall anomaly. Not only it is, like the irregular diſtribution of quantities, without analogy in muſic, but it has a decided tendency to check and derange the accordance of verſe with muſic. Nevertheleſs perhaps we may beſt account for the ſatisfaction it affords, by reference to what never fails to happen in the progreſs of our familiarity with muſic. At firſt the ear is commonly moſt gratified with airs of the ſimpleſt diviſion of time, but of ſtrong or even

coarſe

coarſe contraſt of tones, and without accompaniment; the ſimpleſt baſe rather diſtracts than pleaſes. But, as ſuch airs become familiar, the ear begins not only to bear, but to require more. An accompanying baſe, and minuter diviſions of time, perplexing no longer, are found gratifying; coarſe contraſt grows offenſive, and the moſt delicate gradations of tone become delightful. So alſo, in poetry, as all muſt have obſerved, the wholly unlearned perceive the cadence of verſe only in the regular return of a ſtrong accent at equal intervals. With more practice, as in muſic, the ear, improving in quickneſs and nicety of diſcrimination, becomes faſtidious. The regular return of an equal accent at equal intervals, tires and annoys. The remiſſion, the duplication, and even the omiſſion of the acute, ſucceſſively become pleaſing and ceaſe to ſuffice for pleaſure. Accent therefore holding the lead among the conſtituents of verſe only as indication of meaſure, if its place may be varied, and the meaſure not loſt to the ear, the variety will be likely, inſtead of offending, to gratify.

In truth we find this aberration of the accent, in the firſt foot of an epic verſe, ſo far from interfering with due indication of the intended meaſure, for practiſed ears, that it may hold the firſt place in the firſt verſe of a poem; where any deficiency of indication of the intended meaſure would, more than anywhere elſe, be inconvenient

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and offenſive. We find it in the firſt foot of the ſecond and third books of the Eſſay on Man:

Knów then thyſelf ——
Hére then we reſt ——

in that of the ſecond and third cantoes of the Rape of the Lock:

Nót with more glories ——
Clóſe by thoſe meads ——

and in that of each of the two firſt lines of the third book of the Iliad,

Thús by their leader's care each martial band
Móves into ranks and ſtretches o'er the land.

So far indeed is it from offending, that it will be difficult to draw, from the practice of our moſt approved poets, any rule for limiting its uſe.

Familiar however as this variation is in the firſt foot of a verſe, it is ſo rarely found in any other, at leaſt among our later poets, that it may be a queſtion whether they conſider it as allowable or not. We find an example of it indeed in the Eſſay on Man, ſo early as the thirty-third line, in the fourth foot:

Ís the | greàt chaín | that dráws | áll to | agrée;

but poſſibly this, tho Pope's, and in the Eſſay on Man, may be generally conſidered as not an example to be followed.

Examples however may be found, of very harmonious verſes, with the aberration of the accent

in the third foot, and in the fourth, as in this of Addiſon,

It múſt | be ſó; | Pláto | thou reá|ſoneſt wéll:

and even with the aberration in the firſt, and in the third or fourth of the ſame verſe, as in the following of Milton,

Thrónes and | impĕ|rial pówers,—| óffspring | of héaven.
Milton, Par. Loſt, ii. 310.

——— Laſt the bright conſummate flower
Spírits | odó|rous bréathes;—| flówers and | their frúit,
Man's nouriſhment. iv. 483.

——— So ſteers the prudent crane
Her annual voyage, borne on winds; the air
Flóats as | they páſs,—| fán'd with unnúm|ber'd plúmes.
vii. 432.

Hów art | thou lóſt—|hów, on | a ſúd|den, loſt.
ix. 900.

But in theſe lines a pauſe intervenes between the two ſtrong accents, ſo that the latter begins a hemiſtic, which might ſtand as an integral in the verſification, a verſe by itſelf; and hence apparently the grace here, which, in the verſe quoted from Pope, is wanting.

Very rarely among our beſt poets, we find the aberration of the accent in the ſecond foot. The very firſt line however of the Paradiſe Loſt offers an example of it:

Of mán's | fírſt diſ|obé|dience and | the fruit—

for the ſecondary acute, on the firſt ſyllable of *diſobedience*, ſinks under the impreſſion made by the preceding emphatical ſyllables, *man's* and *firſt*.

The effect of this variation is pleaſing perhaps to ſome good ears and not to all. Our poets are evidently ſenſible that the introduction of it is hazardous.

In the laſt foot of a verſe the predominating accent is ſtrictly required in its regular place, to mark the termination, or, in muſical phraſe, the fall or cloſe. But why the aberration ſhould be ſo freely allowed in the firſt foot, and ſo hardly in any other; n the third and fourth only when, as following a pauſe, they are, in a manner, another firſt, and, in the ſecond ſo hardly that no rule can be given for its allowance, is not very obvious. What, however, has already been obſerved of the effect of practice, may account for it in ſome degree. Thoſe unpractiſed ears, which, tho naturally good, can hardly perceive cadence where the weaker accent, even in the regular place, is ſubſtituted for the ſtronger, loſe it totally with the transfer of the ſtrong accent from the ſecond ſyllable to the firſt. But where habit has made that transfer familiar, the cadence to follow is as readily expected by the ear, on hearing a portion of a verſe conſiſting of two feet, the firſt acuted on the firſt ſyllable, and the ſecond on the laſt, as if the firſt had its accent in the regular place. That habit, which is powerful in all things, has this power, may be farther gathered from a compariſon of our own verſification with that of the moſt harmonious language now perhaps ſpoken among

among men, the Italian; which reſts on preciſely the ſame principles as our own; and is in all the more important points the ſame as our own, differing in little circumſtances hardly more than dialects of the ſame language may differ. But reſerving more on this ſubject for a future opportunity, we may beſt proceed to obſerve the analogy between Engliſh poetical and muſical meaſures.

To thoſe acquainted with the firſt rudiments of muſic, it will be obvious, that, to adapt Engliſh epic verſe, in its primary and moſt proper form, as in the two firſt lines of the Eſſay on Man, to muſic in common time, the firſt ſyllable would aſſort with a note forming an incomplete portion of a bar, the ſecond with the firſt note of a complete bar; and the firſt ſyllable of the following line would belong to the ſame bar with the laſt ſyllable of the former line. But if the verſe had the double ending, allowed to Engliſh dramatic verſe, and always required in Italian epic verſe, a pauſe of half a bar muſt intervene; and ſuch, in the proper recitation of poetry, commonly does intervene, between the concluſion of one, and the beginning of the next verſe. In Engliſh epic verſe without the double ending, ſuch pauſe muſt be, like the pauſe in the middle of the verſe, extraneous to all menſuration of time; a kind of break in the time equally as in the ſound. In neither caſe however, it might appear, ought the firſt ſyllable of the verſe to be conſidered as extraneous to the firſt foot, which ſhould begin with the acuted

ſyllable, as the muſical bar with the correſponding accented note. But, tho all poetical meaſures are of the ſame origin with muſical meaſures, and reſt ultimately on the ſame principles, yet many circumſtances in the exiſting ſtate of both arts have originated from their ſeparation; whence it has become neceſſary to find means for making poetry pleaſing in recitation without the embelliſhment of muſic, and muſic pleaſing in performance without the intereſt of ſong. Hence, as we have obſerved, has ariſen that transfer of the accent, gratifying, in poetry, to the ear which will not bear it in muſic. But this transfer, which produces difficulty for the management of the accordance between the muſical and orthoepical accents, ſo ſtrictly required in the connection of verſe with muſic, produces no change of the times of the verſe; it is meerly a change of the manner of time-beating. As, then, the arrangement of muſic in bars has been decided by the convenience of the muſical performer, without any conſideration of the connection of muſic with poetry, ſo the arrangement of the ſyllables of verſe in feet ſhould be decided by the convenience of metrical analyſis, without regard to thoſe diviſions which muſic has eſtabliſhed for its own ſeparate purpoſes. For metrical analyſis it will be found obviouſly moſt convenient to divide the Engliſh epic verſe into five complete feet, whether in any of thoſe feet the accent be transferred from the ſecond to the firſt ſyllable or no. To follow the manner of the muſicians, would

would produce very awkward anomaly, wherever the transfer of the accent occurs.

Our epic verſe is commonly called verſe of ten ſyllables; as the Italian epic, which has always the additional unaccented ſyllable, is nameˋd endecaſillabo. But the poetical or metrical ſyllable is not preciſely the ſame with the grammatical ſyllable. Occaſionally we find, among our beſt and moſt harmonious verſifiers, two grammatical orthoepical ſyllables occupying the place of one poetical ſyllable; or, to ſpeak in the more correct and appoſite phraſe of the antient writers on the ſubject, we find feet of three ſyllables filling only the meaſure of the even cadence, which is generally ſupplied by two. Our later poets, or their editors, ſeem much to have feared any exhibition of the triſſyllabical foot in verſe of that cadence; and the practice has grown, in printing, to deform words by the eliſion of a vowel, not only where it were better pronounced, but ſometimes where it muſt be pronounced. Thus we find *heav'n* and *giv'n* printed for *heaven* and *given*, tho to pronounce heav'n or giv'n as one ſyllable is impoſſible. The elided *e* is indeed, if written, not a full-ſounded vowel, nor is the ſyllable formed with it euphonous, but a diſtinct ſyllable it will be. In the verſes of all our beſt elder poets, but indeed of all our beſt poets, triſſyllabical feet are found, and generally ſo found that, as an occaſional variety, their effect is pleaſing. Commonly they add to the majeſty of the flow, often

often much to the expreſſion, and, unleſs indiſcreetly uſed, they never hurt the harmony of the verſe. Muſical men will know that they bring no difficulty for the connection of verſe of the common or even cadence with muſic in common time. The following examples from Milton would all ſuffer from a change of the triſſyllabical for diſſyllabical feet.

——— His form had yet not loſt
Áll hḗr | ōrī́gĭ|nāl brī́ght|nḗſs, nŏr | ăppeā́red
Leſs than archangel ruin'd.

P. L. I. 593.

——— And ſeem to caſt
Ómĭnoūs | cōnjḗc|tūre ȍn | thĕ whṓle | ſūccḗſs.

P. L. II. 123.

——— With grave
Aſpḗct | hĕ rṓſe, | ȁnd ĭn | hīs rī́|ſing ſeḗmed
Ă pī́llăr | ōf ſtāte; | deḗp ŏn | hīs frṓnt | īngráven
Deli|beraltion ſat, | and pub|lic care.

P. L. II. 303.

I think, Milton acuted *aſpéct*, like *reſpéct*, on the laſt.

Oēr mănў | ă fró|zēn mā́nў | ă fī́ĕ|ry Álp,
Rōcks, câves, | lā́kes, fḗns, | bṓgs, dḗns, | ānd ſhā́des | of deā́th:
A univerſe of death, which God by curſe
Crĕáted ē|vīl fŏr ḗ|vĭl ṓn|ly goód,
Whēre āll | lī́fe dī́es | deā́th lī́ves | ānd ná|tūre breḗds,
Perverſe, all monſtrous, all prodigious things,

Abṓ|mĭnā́b|lĕ

Abŏ|mĭnăblĕ, ĭnŭt|tĕrăblĕ, | ănd wōrſe
Than fables yet have feign'd, or fear conceived.

P. L. II. 627.

The admirable effect of contraſt in theſe lines, all of unexceptionable harmony, is not only in itſelf, but for the manner of producing it, which the analyſis exhibits, deſerving attention.

The two next examples are ſimply harmonious; the three following exhibit effect again.

Alcĭnŏ|ūs rēign'd, | fruit of all kind, in coat
Rough or ſmooth rin'd[e]. *P. L.* V. v. 342.

Tŏ whŏm | thŭs Eve, | wĭth pĕr|fĕct beău|tў ădōrned.

P. L. IV. 634.

——— All unawares,
Flŭttĕrĭng | hĭs pĕn|nōns văin | plŭmb dŏwn | hĕ drŏpt
Ten thouſand fathom deep.

P. L. II. 934.

——— Nor was his ear leſs pealed,
Wĭth nŏiſĕs loŭd | ănd rŭĭn|oŭs, tŏ | cŏmpăre
Greăt thĭngs | wĭth ſmăll, | thăn whĕn | Bellŏ|nă ſtŏrmș
Wĭth ăll | hĕr băttĕr|ĭng ĕn|gĭnes bĕnt | tŏ răſe
Somē căpĭ|tăl cĭtў, | ōr lĕſs | thăn ĭf | thĭs frăme
Of heaven were falling. *P. L.* II. 925.

—— Speak thou, and be it done:
Mў ŏ|vĕrſhădŏw|ĭng ſpĭrĭt | ănd mĭght | wĭth thĕe
I ſend along. *P. L.* VIII. 166.

[e] Αλκίνοος δὲ τόϑ' ἦεν ϑεῶν ἀπὸ μήδεα ἰδὼς. *Odyſſ.* vi. 12.

Engliſh

Engliſh epic or heroic verſe then may be deſcribed, and its rules ſtated thus: It is a proſodial meaſure of five feet of the common or even cadence. In its primary and moſt regular form, each of its feet has two ſyllables of equal quantity; and the character of the cadence is given through the marking of time by the regular occurrence of the acute accent on the ſecond ſyllable of the foot. Accent being thus the power to which the ear becomes habituated to refer for the character of the verſe, variety is allowed for the quantities of ſyllables, too freely to be exactly limited by rule. A certain balance of quantities, however, throughout the verſe is required, ſo that deficiency be nowhere ſtriking. Long ſyllables therefore muſt predominate. A redundancy of ſyllables is ſometimes admitted; a deficiency, in epic verſe, never. The accents, on account of their power as time-beaters, are ſubjected to ſtricter rule. Deviation from the primary arrangement is allowed, for the ſake of variety, juſt ſo far as not to defeat the purpoſe of that arrangement, which is time-beating. Under this limitation it is found that the acute accent of the firſt foot may be freely transferred from the ſecond to the firſt ſyllable. A ſimilar transfer is allowed rarely in the third and fourth feet, tho ſometimes with very good effect; in the ſecond more rarely; in the fifth never. Under the ſame limitation the duplication of the acute is allowed. On the other hand its remiſſion

is

is an indiſpenſable variety, required almoſt in every line. Even its abſence may ſometimes be allowed; or, however, the remiſſion may be ſuch as to leave the character of an acute accent but doubtfully perceptible by the ear.

Such is Engliſh epic verſe without rime. Where that powerful time-beater is introduced, it makes a great change in the character of the harmony; principally by producing a great dependence upon itſelf. Among rimes a verſe is not the higheſt denomination of poetical meaſure: it is but a portion of a longer meaſure, to which rime in a great degree gives form and proportion, and alone gives boundary. The meaſures formed by rime are either Couplets, or what were formerly called Stayes; for which modern uſe has ſubſtituted the Italian word Stanza. Among couplets ſometimes the Triplet is introduced. The epic or heroic ſtanza is a combination of verſes, varying in number and in the diſpoſition of the rimes, according to the poet's fancy. It has been originally imagined, either by the Italian or Romance poets, apparently to obviate the tireſome uniformity of the couplet; but it has itſelf an inherent uniformity ſuch that, for our language, the couplet has been generally preferred.

All poetry ſeems to have been, among all nations, originally Song. Inſtrumental muſic alſo, among all nations, has been a very early, or perhaps

haps an original, aſſociate of ſong. With the Greeks, among whom we trace things fartheſt into antiquity, except for thoſe matters for which we have light among the eaſtern nations, all recitation of poetry, ſtill in Homer's time, appears to have been muſical. Even the Epic, that narrative, by which hiſtory was tranſmitted, and the detail of the moſt intereſting recent events circulated, is, in his frequent notice of it in the ſong of the bard, always mentioned as accompanied by an inſtrument. It is amuſing and intereſting to find teſtimony to the extent of this practice in the extant relics of the rude literature of our early forefathers, both Britiſh and Anglo-Saxon; among whom hiſtory, we find, was recorded in ſong, and an inſtrument always accompanied the recitation[f]. Thus all poetry appears to have been, originally, in the etymological and proper meaning of the word, Lyrical.

[f] The metrical paſſage in the Anglo-Saxon annals, which has long ſince ingaged the admiration of the few, whoſe curioſity has led them to deſire acquaintance with the language and literature of our early anceſtors, will now be more generally known through Mr. Ellis's notice of it in his recent publication of early Engliſh poems. It is a remark of biſhop Percy, in his treatiſe on the Engliſh minſtrels, prefixed to his collection of antient poems, that the great Alfred, in his verſion of Boethius, has tranſlated the Latin word *cantare* by the phraſe 'to ſing to the harp,' thus indicating that, in this country, in his days, the accompaniment of an inſtrument was eſteemed indiſpenſable with ſong.

While

While the bard's narrative could of itſelf excite or maintain a high intereſt among the hearers, the ſimpleſt muſic would be the fitteſt and moſt ſatisfactory accompaniment. But where his tale was already familiar, loſing its charms with its novelty, it would, in repetition, become even annoying. New ſources of gratification were to be ſought, and the means which poetry ceaſed to afford, he found in muſic. But it was muſic ſtill in cloſe connection with poetry. A richer ſtile of muſic was cultivated, and thus new poetical meaſures were wanted, accommodated to ſuch muſic. LYRIC VERSE, as diſtinguiſhed from Epic, ſeems to have had its origin, in all languages which poſſeſs the two kinds, from improvements in muſic.

The Engliſh epic verſe of five feet, through that very conſtruction which particularly qualifies it for recitation with the tones of common diſcourſe, leaving it ready for aſſociation with that ſpecies of muſical melody called recitative, is the leaſt of all our verſes diſpoſed to coalition with what, in muſical language, is called Air or Tune. Five bars are perhaps never found forming an integral portion of an air or tune. The diviſions of modern muſical air run moſtly in two, or rather four bars, and multiplications of four; as eight, twelve, ſixteen, and ſo forth.

The Engliſh lyric meaſure of far the moſt frequent uſe, is accordingly that of four feet of the common cadence. But this is a meaſure deficient in

in that contraſt of parts which is neceſſary to a decided character, and little capable of variety, either from accentuation or pauſe. It can therefore ill ſupport itſelf without the aſſiſtance of that great reſource of the modern European languages, rime. This powerfully helps to give it character, and at the ſame time to make a variety ſufficient for ſhort poems, without admitting any of thoſe aberrations of the accent, which, tho, as we have ſeen, in the epic verſe, highly advantageous for recitation, are always adverſe to coalition with muſic. Nothing in our language can be more ready for the cloſeſt coalition with muſic than the following lines of Shenſtone:

Flow, gén|tle ſtream, | nor lét | the vain
Thy ſmáll, | unſúl|lied ſtóre | diſdáin;
Nor lét | the pén|ſive ſáge | repíne,
Whoſe lá|tent courſe | reſém|bles thíne.

But, in recitation without muſic, the ear would ſoon be ſatiated by the formality of ſuch couplets. The alternacy of rimes, in the ſtanza, gives a variety that may ſupport the poet, without the aid of muſic, to a greater length; as in the following of Collins, which is not unpleaſantly extended to ſix ſtanzas, without any variation in the accentuation:

To fáir | Fidéle's grás|sy tómb
Soft maids | and víl|lage hínds | ſhall bríng
Each ó|pening ſweét | of eár|lieſt bloóm,
And ríſe áll | the bréáthing ſpríng.

But

But Milton, deſiring that his longer lyrics, the allegro and penſeroſo, ſhould pleaſe in recitation, has preferred another mode of variety.

But haíl, | thou Gód|deſs, ſáge | and hóly,
Haíl, | divíneſt Mél|anchóly,
Come, pén|ſive nún, | devoút | and púre,
Só|ber, ſtéd|faſt, and | demúre,
All in | a róbe | of dárk|eſt grain,
Flów|ing with | majés|tic traín,
And ſá|ble ſtole, | of Cy|prus láwn,
Over | thy dé|cent ſhoulders drawn;
Cóme, | but keép | thy wón|ted ſtate,
With é|ven ſtép | and múſ|ing gait,
And loóks | commér|cing wíth | the ſkies,
Thy rápt | ſoul ſít|ting ín | thine eyes.

The fifth and eighth of theſe lines are varied by the aberration of the accent in the firſt foot, which we have ſeen ſo common in Engliſh epic verſe; but the ſecond, fourth, ſixth, and ninth have a variety ſtrikingly of a different character; the firſt foot is defective; a ſingle acuted ſyllable only being found in its place. This is a variety wholly inadmiſſible in epic verſe. The five-footed meaſure, with ſuch deficiency in the firſt foot, ſo wants the neceſſary balance, that it can neither aſſociate with complete five-footed verſes, nor ſtand as a verſe by itſelf. But the lyric meaſure of four feet ſo differs in character, that, with this defalcation in the firſt foot, it is not only mixed advantageouſly with complete four-footed verſes, but has been choſen by ſome of our moſt approved verſifiers,

for intire poems. The following beautiful example is from Shakeſpear's play of Meaſure for Meaſure:

Táke, | O táke | thoſe líps | awáy,
Thàt | ſo ſweét|ly wère | forſwórn;
And | thoſe eyés, | the bréak | of dáy,
Líghts | that dò | miſléad | the mórn;
Bút | my kíſs|es bríng | again,
Seáls | of lóve, | tho ſeál'd | in váin[g].

The difference of effect between this and the complete four-footed meaſure, is ſuch, in recitation, that it appears of quite another character. But in connection with muſic they are really the ſame. The truncated verſe will aſſociate moſt readily with muſic compoſed for the full meaſure, and the full verſe with muſic compoſed for the truncated verſe. Gray has begun his celebrated ode on the Bards with the truncated verſe, and proceeds with the complete four-footed:

Rúin ſeize | thee, ruthleſs king;
Confuſion ón | thy bánners wáit;
Tho, fan'd | by cón|queſts' crím|ſon wíng,
They móck | the aír | in ídle ſtáte.

The advantage for effect, both in recitation and in ſong, will be obvious to all who have been

[g] A ſtanza, of conſiderable merit, has been added to this little ſong in Beaumont and Fletcher's Bloody Brother. But the addition gives the ſentiments to a man: they have far more pathos and beauty in coming, as in Shakeſpear's play, from a woman.

accuſtomed

accuſtomed to advert to metrical and muſical effects. Nor, had the poet given the firſt foot its unaccented ſyllable, as by writing

May ruin ſeize thee—
Let ruin ſeize thee—
or
Deſtruction ſeize thee—

would he have earned any thanks from the muſical compoſer; whoſe firſt complete bar muſt ſtill equally have begun with the acuted ſyllable, while the preceding grave, wholly unwanted for muſical meaſure, would be diſpoſed of in an incomplete introductory bar by itſelf. Either increaſe of time given to the note aſſociated with the laſt ſyllable of the verſe, or a pauſe (in muſical phraſe, a reſt) often of advantageous effect, following that note, would fill the meaſure, and prepare for proceeding in regular time with the next verſe.

But another variety, a ſtanza compoſed of alternately four and three feet of the common cadence, much affected by our early poets, eſpecially the minſtrels and metrical romance-writers, has alſo found eulogy in modern times. Johnſon calls it 'a ſoft lyric meaſure,' and Baretti, with all the prejudices of an Italian ear againſt the harſher combinations of elements in our language, ſays it is 'di molto piacevol ſuono,' of a very pleaſing ſound; both of them quoting theſe lines:

When áll | ſhall práiſe, | and évſery lay.
Devóte | a wreáth | to thee,
That dáy, | for cóme | it will, | that dáy
Shall I lamént | to ſee.

Both of them ſpeak of the meaſure only as adapted to recitation, without any view to its connection with muſic. Unconnected with muſic, its effect certainly is very ſtrongly diſtinguiſhed from the ſtanza compoſed intirely of four-footed verſes, with alternate rimes. But, in aſſociation with muſic, it is ſtill the ſame with the four-footed; that is, it fills an equal number of bars. In ſpeaking thus of the aſſociation of muſic with poetry, I mean a ready and natural aſſociation; putting out of the queſtion that ingenious violence, by which verſe of one cadence may hold pace with muſic of the other, or, through a repetition or diſlocation of words, not to be borne in recitation, the poet's meaſure is totally altered, and even proſe may be made to march to muſical cadence. For examples of the natural aſſociation, many of the beſt airs of the Italian opera, eſpecially of elder times, might be cited; but here the old tune of Chevy Chaſe may anſwer our purpoſe. The holding note at the end of the three-footed verſe, or that note with a pauſe after it, fills the ſpace of the deficient foot. The holding note and the pauſe are advantageous in muſic; ſo that, for aſſociation with muſick, not leſs than for recitation, this meaſure is intitled to the preference which, among the antient minſtrels, it extenſively obtained.

Verſes are found, eſpecially among our elder poets, of three feet of the even cadence, wanting the grave ſyllable in the firſt, of two complete feet, and even of two wanting the grave ſyllable in the firſt. But none of theſe are generally advantageous, either for connection with muſic, or for recitation. Accordingly they have been left, by later poets, moſtly for the burleſk, for which they are beſt adapted.

That kind of combination of verſes of various proportions, with rimes at various intervals, which has obtained the title of PINDARIC, merits the favor it has gained, for the pleaſantneſs, and often force, of its effect, in recitation only: for muſic it has far leſs aptitude than the ſimpler lyric meaſures.

Lyric verſe has not often been attempted in Engliſh without rime. Milton's tranſlation of the fifth ode of Horace's firſt book is however well known; and that its meaſure has had admirers is evinced by Collins's choice of it for his Ode to Evening:

If aught | of oat|en ſtop | or paſ|toral ſong,
May hope, | chaſte Eve, | to ſooth | thy modeſt ear,
Like thy | own ſolemn ſprings,
Thy ſprings | and dying gales,
O nymph reſerv'd, while now the bright-hair'd ſun
Sits on yon weſtern tent.———

See the fúries aríſe,
See the ſnákes | that they reár,
How they híſs | in the aír.

Dryden.

It is the advantage of the triple cadence that it more immediately and decidedly throws language out of all ordinary march of proſe than the common cadence. It is its diſadvantage that it leſs admits thoſe varieties ſo neceſſary to the relief of the ear in longer poems. It will bear no change of the place of the acute; it will allow little remiſſion of the acute, and but rarely the duplication. The pauſe alſo it confines rigidly to its place. The licence for dropping a grave ſyllable of the firſt foot is however unlimited. In burleſk poetry frequently a grave ſyllable of the third foot is omitted; for the verſe of four feet being compoſed of two equal hemiſtics, the beginning of the third foot is, in ſome degree, as the beginning of a new verſe.

We have obſerved that, as in modern muſic, no mixture of the two times is admitted in the ſame ſtrain, ſo neither, in Engliſh poetry, is the mixture of the two cadences in one verſe. Nor do we find them commonly mixed in the ſame poem, unleſs here and there in burleſk. Nevertheleſs Dryden has ventured to introduce verſes of the triple among thoſe of the common cadence in his noble Ode on St. Cecilia's Day.

Hark,

Hark, hárk, | the hór|rid ſoúnd
Has ráis'd | up his heád,
As awák'd | from the deád,
And amáz'd | he ſtáres | around.
Revénge, | revénge, | Timó|theus críes:
See the fú|ries aríſe,
See the ſnákes | that they reár,
How they híſs | in the aír,
And the ſpár|kles that flásh | in their ey'es.

That Pope admired the effect thus produced, is evident from his emulation of it in his Ode on Saint Cecilia's Day, but his failure of ſucceſs may admoniſh that the attempt is hazardous.

Shakeſpear, not equally mingling, has however ſometimes brought the two cadences very happily together; as in the ſpirit Ariel's ſong in the Tempeſt:

Whére | the bée | ſucks, thére | lurk I:
In a ców|ſlip's béll | I lie.

Mér|rily, mér|rily, ſhàll | I live nów,
Un|der the blós|ſom that hángs | on the bough.

Arne's air for this ſong has been juſtly admired, both for its intrinſic beauty, and for its ſtriking conſonancy to the poet's ſentiments. But it does not equally harmonize throughout with the poet's meaſures. There wants the change, from the common to the triple cadence, which, in recitation, has a very pleaſing and forcible effect. The air, not following this change, but holding its cource in the even cadence, not only fails of a correſponding muſical effect, but diſguiſes the poetical

poetical effect. It may then be worth obſerving, that the change which might be deſired from Arne, in conformity to the poetical meaſure, has been boldly ventured upon, for muſical effect, by Handel, where the poetical meaſure has not warranted, tho it ſeems to have ſuggeſted the thing. It is in his muſic for theſe lines from Milton's Allegro:

Or lĕt | the mĕr|ry bĕlls | ring rŏŭnd,
And | thĕ jŏ|cūnd rē|bēcs ſŏŭnd,
Tŏ mănў | ă yŏŭth | ānd mănў | ă māid,
Dăn|cing ĭn | thĕ chĕc|kĕred ſhāde.

The muſic for the firſt line is, like the poetry, in common time: that for the three others in triple. If we look to the time-beating accent in theſe three latter lines, we find them well accommodated to common time; but if we look to the quantities of ſyllables, they are more adapted to triple. Dividing the feet according to quantities, and not according to accents, the firſt foot of the ſecond line would be a proper trochee, that of the third a tribrachys, that of the fourth again a trochee. The flow thus altogether, and eſpecially the two triſſyllabical feet, ſeem to have ſuggeſted to the great compoſer the idea which in ſong has produced ſo happy an effect. The muſical reader will find, in that ſong, ſtrong illuſtration of the comparative length and ſhortneſs of ſyllables reſulting in the connection of verſe with

muſic. The firſt ſyllable of *jocund*, with its long vowel, but ſtill more that of *dancing*, with its long vowel followed by two conſonants, the former a liquid, extend themſelves gracefully through the double time neceſſarily to be given to one of the ſyllables of the foot, which the ſhort vowels of the firſt of *rebecs* and *checkered*, followed only by one articulated conſonant will not. Handel has therefore judiciouſly given a ſhort note to the firſt ſyllable of *rebecs*, as Arne has to the firſt of *bloſſom* in the lines lately quoted from Ariel's ſong in the Tempeſt. But tho theſe three lines of Milton, by the accidental order of quantities, are, more than commonly for verſe of the even cadence, adapted to coaleſce with muſic in triple time, the muſical reader may judge how much more readily and naturally verſe of the triple cadence falls in with muſic in triple time, by altering Milton's verſes, as he may eaſily do better for himſelf, in ſome ſuch way as this:

And merrier ſtill let the rebecs reſound,
To many a youth and to many a maid,
Nimble in dance in the checkery ſhade.

It appears then that our verſes truly lyrical, that is, adapted to ready and complete coalition with muſical air, are the four-footed of both cadences, whether perfect or truncated, the ſtanza of alternately four-footed and three-footed of both cadences, and, for comic poetry, the two-footed of the triple cadence. The two-footed of the

the even cadence wants grace in ſerious ſong, but is not wholly unſuitable for comic.

The DRAMA requires verſe of two kinds; for ſong occaſionally, but principally for dialogue. The former differs no way from the lyrical, of which we have been treating. The latter, in Engliſh poetry, is fundamentally the ſame as the epic; but, having peculiarities, which give it ſome degree of ſeparate character, it may be commodiouſly diſtinguiſhed by its peculiar title of DRAMATIC VERSE.

That amount of regularity which is moſt ſatisfactory in poetry ſimply narrative, is found too formal for dialogue with action; and hence the difference of epic and dramatic verſe. To the latter, rime is an incumbrance, ſo generally offenſive, that no attempt to introduce it has ſucceeded. The variety by which dramatic verſe is moſt diſtinguiſhed from epic without rime, is the redundant ſyllable of the laſt foot, often called the double ending, or, in the phraſe adopted by our grammarians from the antient writers on proſody, the hypercatalectic ſyllable. The following ſix lines from Samuel Johnſon afford three examples of it:

Reflect | that life | and death, | affecting ſounds,
Are only vá|ried módes | of énd|leſs béing.
Reflect | that life, | like évery ó|ther bléſſing,
Derives | its vá|lue fròm | its úſe | alóne.
Nót for | itſélf, | but fòr | a nó|bler énd
Th' etérnal gave | it, ànd | that énd | is Virtue.

The

The form of our language does not urge to any intemperate uſe of this variety; nor indeed does it appear, from the practice of our poets, what amount of uſe of it would be intemperate: it ſeems as little to require limitation as the transfer of the accent in the firſt foot.

Among our elder dramatic poets another variety is not uncommon, which the caution of the more modern has generally, and perhaps not advantageouſly, avoided. It is a redundant ſyllable after the third foot; which, if a pauſe follow, divides the verſe very effectually into two verſes of different proportions. Many examples, pleaſing at leaſt to moſt good ears, may be found in Shakeſpear: the following are from Milton:

Offering ——
His orient liquor in a cryſtal glaſs,
To quénch | the dróuth | of Phoébus—— | which as | they táſte——
—— their human countenance is changed. ——

Comus, v. 66.

—— I was aweſtruck,
And as | I páſt | I wórſhipt :— | if thóſe | you ſéek
It were a journey like the path to heaven.——

v. 303.

Bút for | that dámn'd | magician,— | lét him be gírt
With all the griſly legions.

v. 603.

In Shakeſpear ſometimes, tho he abounds in beautifully harmonious verſes, but in Beaumont and Fletcher continually, we meet with a licentiouſneſs in meaſure, which later poets have juſtly avoided. Milton ſtudied the harmony of his language with ſuperior ſcience and with zealous care. Fondly emulating the Italians, he ſeems to have deſired to introduce into our poetry the varieties in meaſure of which theirs permits the uſe; yet why in his dramatic works he has ſo rarely uſed the hypercataleƈtic ſyllable, unfailing in their verſe, equally epic and dramatic, is not obvious. The common reſource of the Italian poets, for variety in dramatic verſe, is the occaſional, and not unfrequent, intermixture of three-footed verſes, always with the hypercataleƈtic ſyllable, among the five-footed.

Milton ſeems juſtly to have conſidered this as leſs adapted to mix with the Engliſh epic. Perhaps the redundant ſyllable preceding the pauſe, which varies the meaſure by dividing the verſe into two unequal hemiſtics, if ſuch an expreſſion may be allowed, is the beſt ſubſtitute that our language will admit, and not undeſerving the regard of our dramatic poets.

The following paſſages from Milton's Samſon Agoniſtes, whether they have been intended for lyrical, or whether for variety of the colloquial dramatic, have much more of the lyrical cha-

racter, and are perhaps the most beautiful specimens of the lyrical without rime ever produced in our language.

O first created beam, and thou great word,
Let there be light, and light was over all,
Why am I thus bereav'd thy prime decree?
Thĕ sŭ́n | tŏ mê | īs dā́rk,
And sī́|lēnt ȁs | thĕ mṓon
Whēn shĕ | dĕsḗrts | thĕ nīght,
Hĭ̀d īn | hēr vā́|cānt ȉn|tērlū́|nār cāve.

v. 89.

I wăs | hīs nū́rs|līng ṓnce, | ānd choī́ce | dĕlī́ght,
Hī́s dḗs|tīn'd frōm | thĕ wṓmb,
Prŏ́mīs'd | bȳ heā́vēnlȳ mĕ́ss|agē twī́ce | dĕscḗnding
Under | hīs spḗ|ciăl eȳ́e.
Abstḗ|mious, I | grĕw ŭ́p, | and thrī́v'd ămāin:
Hĕ lḗd | mĕ ṓn | tŏ mīght|ĭēst dḗeds,
Abṓve | thĕ nḗrve | ōf mōr|tăl ā́rm,
Agaī́nst | th' ūncī́r|cūmcī́s'd | oūr ḗn|ĕmìes.

v. 640.

The principal varieties, then, which distinguish dramatic verse from epic, considering the practice of our most esteemed dramatic poets as furnishing the rule, are the unlimited licence for the hypercatalectic syllable, or double ending, and the allowance for a sparing use of a similarly redundant unaccented syllable in either the second foot

foot or the third. Perhaps alſo the transfer of the accent in the ſecond foot may be more freely permitted to dramatic than epic verſe. Milton has evidently had ſome partiality for an extenſion of this licence, in imitation of the Italians, with whom the aberration of the accent in the firſt and ſecond foot of the ſame verſe is even more common than in either of them alone; inſomuch that Taſſo, who is reckoned among their more ſcrupulouſly harmonious poets, has begun his moſt admired work, The Jeruſalem Delivered, with ſuch a verſe:

Cânto | l'árme | pietóſe e il cà|pitáno.

We find inſtances of it in the Paradiſe Loſt:

Soon had his crew
Open'd | into | the hill | a ſpacious wound.
P. L. I. 690.

Thou thy foes
Juſtly | hâſt in | derîſion, and | ſecûre
Laugh'ſt at their vain deſigns.
P. L. v. 737.

but proportionally more in the Samſon,

Irre|cóvera|bly dárk, | tótal | eclípſe— 81.
Irre|ſiſti|ble Sám|ſon, whom | unármed— 126.
Thât in|vínci|ble Sám|ſon, fâr | renówned— 341.

To do juſtice to the two former of theſe three laſt cited lines, the firſt ſyllable muſt be made long by the diſtinct pronunciation of the doubled conſonant *r*. I know ſuch lines are among thoſe which have brought upon Milton, from ſome, whoſe

whoſe judgement I reſpect, the charge of writing inharmonious verſe. So far I think them leſs ſuited to the character of our language, that, for epic verſe, the imitation of them is not to be recommended.

SECTION VII.

Of the Hiſtory of Engliſh Verſification.

THE hiſtory of all learning, and of every art, cannot but be an intereſting portion of the hiſtory of mankind. After, therefore, having obſerved what is the mechaniſm of the various forms of Engliſh verſe now in common uſe, it may be amuſing, and, to a ſpeculative mind, perhaps ſomewhat more than amuſing, to trace the hiſtory of Engliſh verſification backward into antiquity.

Modern learning, among the various ſpeeches of Europe, being comprized moſtly in three, the Italian, French, and Engliſh, in all of which, not without ſome concert, it has been derived from the Latin and Greek, thoſe three, for that connection, however otherwiſe widely differing, may be conſidered as ſiſter tongues. Of theſe the Italian, taking them in their generally allowed claſſical ſtate, is conſiderably the elder. The revived Engliſh claſſical literature is of later birth by near two centuries; and the French, by near one century, younger ſtill. But tho the period of Engliſh literature of the modern idiom begins ſo much later than the Italian, yet an Engliſh poet of no mean pretenſion, Chaucer, was little poſterior to the earlieſt Italian claſſics; and tho

the

the French literature, of that dialect which, through political weight and not intrinſic merit, has overborne all others of France, is of a birth ſo much later ſtill, yet, as far as the Provencial and Languedocian poets may be admitted as predeceſſors of the French claſſics, French literature may boaſt an origin perhaps even earlier than the Italian.

The tracing of Engliſh verſification upward into antiquity has been much facilitated by ſome late publications. Biſhop Percy's relics of antient Engliſh poetry, with his intermingled diſſertations, advantageouſly prepared the way, and ſeem to have proved an incentive to farther labors in the ſame mine, among which Mr. Thomas Wárton's hiſtory of Engliſh poetry, and Mr. Ellis's ſpecimens of early Engliſh poets with interſperſed hiſtorical ſketches, are conſpicuous. What appears to me yet wanting is a collection like Mr. Ellis's, with the order reverſed; inſtead of beginning with an unintelligible idiom, and following the language downward, beginning with the firſt material variation from modern ſpeech, and tracing it upward. Thus, with the illuſtration which ſuch a writer as Mr. Ellis would of courſe be led to give, the reader would be conducted amuſingly, and almoſt unwittingly, to a familiarity with the growing differences; ſo that, on arriving at length at the celebrated Anglo-Saxon war-ſong, with which his preſent work begins, ſo

highly intereſting now to a few, but repelling, by its unintelligibility, to moſt readers, who therefore fly to the tranſlations, almoſt all would be ready to form acquaintance with the original in the energetic language of our early forefathers. Tracing Engliſh poetry thus, of merit well to claim the title of claſſical, to ſo remote a ſource, we ſhould go beyond the earlieſt known excellence of Italian and Provencial poetry.

Engliſh literature has by ſome been reckoned at its ſummit in queen Ann's reign. But the forms of verſification have everywhere had their origin long before the perfection of literature. Our principal and moſt valuable lyric meaſures are found, as we ſhall ſoon more particularly obſerve, among the firſt extant examples of our preſent language. Our five-footed epic verſe, derived apparently from the Italian, was familiar with Chaucer, and ſeems to have been occaſionally introduced among lyric meaſures before him. It remained for later poets to exert their ingenuity only in combinations of meaſures. Theſe, in the long courſe of years between Chaucer and Dryden, became ſo numerous that it might ſeem fancy were exhauſted, and yet we find room remained for novelty, and of no mean merit. The ſyſtem of ſtanzas for the kind of ode, called Pindaric, in imitation of the Greek ſtrophe, antiſtrophe and epode, has been brought into vogue by the late poets Maſon and Gray.

To

To trace our verſification then from this late approved novelty upward, we may obſerve that the epic couplet, tho uſed by Chaucer, is generally eſteemed to have received its laſt poliſh from Pope. By its laſt poliſh, I underſtand that which, with modern pronuntiation makes it moſt grateful to the modern ear; reckoning, in all ſuch compariſon, ſome allowance requiſite for the merit of verſe made for other times. But in harmony of unrimed verſe, Milton's numbers remain, in large proportion, unexcelled, or perhaps unrivalled, by any of later date; and where Shakeſpear has been in any degree careful, his verſes are ſtill among the ſweeteſt in the language: even Spenſer's require only a little practice in that obſolete diction which he affected, to obtain the praiſe of conſtant ſweetneſs. It is an obſervation of Hume, that, however uncouth phraſes are found abounding in the writers of the age of Elizabeth and James, yet the language of the court, in their time, differed little from that now uſed in good company. We may go yet higher, and obſerve that the poetry of the heroic and unfortunate earl of Surrey, in Henry the eighth's reign, rarely wants grace with the pronuntiation of the preſent day; whence proof appears to reſult that the general harmony of the language then and at the preſent day was the ſame. Some differences in words and phraſes indeed we find; and ſome in pronuntiation, not only we may conclude there were,

but our poetry, as we trace it upward, ſhows, in many inſtances, what they were.

The changes in pronuntiation, which poetry indicates, can be only thoſe which affect the harmony. In Milton theſe are ſo few, and ſo ſmall, that the general character of the harmony of his language is ſcarcely tinged by them; but in Shakeſpear they begin to be conſiderable. They are however not altogether diſadvantageous, but, by ſome, may be eſteemed the contrary. Terminations in *ion* and *ious*, our poets of the preſent day would fear, however they might deſire, to uſe as two proſodial ſyllables: then they were ſo uſed generally; inſomuch that we find them very frequently forming the concluding foot of a verſe. Now they may conclude a verſe, but in a very different way: they muſt be conſidered only as one ſyllable, and that ſyllable no portion of a foot, but beyond the meaſure, or, in the proſodial term, hyperrhythmical. The termination of the paſt tenſe in *ed* alſo commonly then held its rank as a full proſodial ſyllable. It were perhaps deſirable, both in poetry and in proſe, and both for diſtinctneſs of ſpeech, and for avoiding often wretched cacophony, that the ſame might be ventured now; but imperious cuſtom forbids. In the accentuation of words derived from the Latin and French, ſome differences are found, but they are not many. *Contrary* occurs in Milton, acuted on the ſecond.

Spenſer acuted *melancholy* on the ſecond, and yet we find *contrary* acuted by him on the firſt. It may be doubted if his accentuation of *melancholy* ever was popular; but Milton's pronuntiation of *contrary* remains among the lower people.

The earl of Surrey's age forms an era for early Engliſh literature. To that accompliſhed nobleman we are ſaid to owe the firſt examples of our preſent epic pentameter unrimed[h]; examples which have been followed ſo to the glory of Engliſh poetry. From lord Surrey's age, looking upward, we find, during the long wars of the roſes, almoſt a void; and then Chaucer beams upon us with a brilliancy the more ſtriking from the extent of intervening darkneſs. The differences in his language from that of the preſent day will not appear wonderful, but, rather it may appear wonderful they are no greater. For the peculiarities of his diction, and whence they have ariſen, Mr. Ellis may be advantageouſly conſulted. For the harmony of his verſes, the more immediate object of our preſent inquiry, that it may ſometimes be hardly diſcernible, ſhould leſs excite ſurprize, than that, with the pronuntiation of the preſent day, and notwithſtanding the vices in our copies of his works, it is in ſo large a proportion found perfect.

What are all the vices in our copies of his works, is unlikely ever to become known; but

[h] This is aſſerted by that diligent inquirer after early Engliſh poetry, biſhop Percy.

his own words, as we may variouſly gather them, will beſt inable us to form conjecture. In Elizabeth's reign, Thomas Speght gave an edition, which was republiſhed by him, with a dedication to ſir Robert Cecil, afterward earl of Saliſbury, ſtill in black-letter, in the year 1602. In the dedication he affirms that he had reformed the whole work by old copies, 'whereby,' he ſays, 'Chaucer, for the moſt part, is reſtored to his owne 'antiquitie.' In his addreſs afterward to the reader, he ſays, 'And for his verſes, although in divers 'places they may ſeeme to us to ſtand of unequal 'meaſures, yet a ſkilful reader, that can ſcan 'them in their nature, ſhall find it otherwiſe. 'And if a verſe here and there fal out a ſillable 'ſhorter or longer than another, I rather aret it 'to the negligence and rape of Adam Scrivener, 'that I may ſpeak as Chaucer doth, than to any 'unconning or overſight in the author. For how 'fearful he was to have his works mis-written, or 'his verſe mis-meaſured, may appeare in the end 'of his fift booke of Troylus and Creſeide, where 'he writeth thus:

> And for there is ſo great diverſitie
> In Engliſh and in writing of our tongue,
> So pray I God that none mis-write thee,
> Ne thee mis-metre for defaut of tongue.

Now what might be the *diverſitie* produced by the ignorance or careleſſneſs of leſs eminent editors, even in printing, Speght's own diverſities may afford ground for eſtimation. For, after admoniſhing

moniſhing his reader in the words and orthography juſt quoted, he gives the paſſage in its proper place, the *fifth* booke of *Troilus*, as it is there ſpelt, thus:

> And for there is ſo great diverſite
> In Engliſh and in writing of our tong,
> So pray I to God that none mis-write thee,
> Ne thee miſſe metre for defaut of tong.

Hence conjecture may be formed of the mis-writing and mis-metering to which popular poetry might be liable, from ſcriveners, while printing was unknown.

But very many of Chaucer's verſes, even with the pronuntiation of the preſent day, after all hazards of miſwriting, are perfectly harmonious; whence the preſumption is ſtrong, that, were all written correctly, and ſpoken with the pronuntiation of his day, we ſhould find all ſuch as in the maſs to intitle his eloquence to that high eulogy which, as Mr. Ellis obſerves, elder writers have beſtowed on it. That the general character of the harmony of the language, was no other then than at this day, the proof appears certain. What were the principal differences of pronuntiation, by which harmony was affected, his verſes plainly indicate. Terminations from the Norman-French, in *our*, *ence*, *ure*, and ſome others, now pronounced with a grave accent, were then commonly acuted, and added to the ſtore of rimes. Of this his Balade of the Village, given by Johnſon in his Hiſtory

Hiſtory of the Engliſh language, affords large example. The vowel *e*, tho often omitted, even in black-letter editions, where it ought to appear, and perhaps ſometimes inſerted where it ought not, was in Chaucer's time pronounced in a diſtinct ſyllable after mute conſonants, which it now follows only in an unavoidable whiſper[1]; and the habit of ſpeech appears to have given it frequently alſo after ſemi-vowels. Of this Johnſon was aware, and he has generally marked, tho perhaps not always well, the *e* to be pronounced.

Let us examine a little the following four lines from the Canterbury tales:

> Alas, too dear abought ſhe her beautee,
> Wherefore I ſay that all men may ſee
> That yeſts of fortune or of nature
> Been cauſe of death of many a creature.
>
> *Hoſt's Remark on the Doctor of Phyſic's Tale.*

Theſe verſes, ſpoken with the pronuntiation of the preſent day, would give none to imagine that they could be intended for the five-footed epic. The two former approach ſome of Swift's doggrel in triple cadence, and the two others are Hudibraſtic four-footed verſes, of the even cadence with the double ending. Fortunately however it remains poſſible, and not even difficult, to gather, from the tenor of Chaucer's verſification, how they would

[1] See the ſecond ſection of this Inquiry, toward the end.

be

be pronounced in his own age. That he intended beautée to be acuted on the laſt will be immediately obvious to all; which ſuffices to make the firſt line a good five-footed epic. In Chaucer, and others of his time, we frequently find the word *all* written with an added *e*, and ſo made a diſſyllyable, *allë*. Thus the ſecond alſo is a good five-footed epic. In the word *yefts*, meaning *gifts*, the harſh combination *fts* cannot be pronounced without a whiſpered vowel between the *t* and *s*, making really a ſeparate ſyllable; and accordingly we find it in old writings, as in the pronuntiation of the vulgar at this day, *giftis*, or *giftës*. *Fortune*, *nature*, and *creature*, are generally acuted by Chaucer on the laſt, and *creature* is likely to have been in his time a triſſyllable, as it is in French, and as *creator* is yet in Engliſh. Thus the verſes all become perfectly good five-footed epics. And that they were intended ſo to be, thoſe preceding and following, which are ſo without correction, would ſufficiently indicate:

Algate this ſylly maid is ſlain, alas!
Alas! too dear abought ſhe her beautĕe.
Wherefore I ſay that allĕ men may ſee
That yeftis of fortûne or of natûre
Been cauſe of death of many a creatûre.
Her beâuty was her death, I dare well ſayen,
Alas! ſo pitеouſly as ſhe was ſlayen.

The lines here added offer alſo matter for obſervations, which may tend to the further explanation of the harmony of Chaucer's poetry. On the

the revival of claſſical learning, in Henry the ſeventh's time, the minds of litterary men became ſo bent upon Greek and Latin that their own language fell into neglect. Nor was this, in the moment, ſo unreaſonable as it would be now. Latin became the common language of the learned, in which they held ready communiation from nation to nation throughout Europe, when in no other language they could communicate at all; and in Latin and Greek only the principles of good taſte were to be acquired. In thoſe circumſtances the vernacular idiom of courſe fell into that neglect, in which it remained in our univerſities till within the laſt half century, and remains in a great degree to this day. This ſtate of things conſidered, it will not appear wonderful if, in the pedantic age of Elizabeth, correctneſs was little regarded in the Saxon part of our language, and if corruption grew among thoſe words and phraſes and inflections which were verging at all toward obſoletion. In Speght's edition of Chaucer, for the word *maid*, in the firſt of the lines laſt quoted, is printed *maiden*, to the injury evidently of the harmony. But Chaucer would not write *maiden* for the ſingular; in his time it was the plural of *maid*; as, in polite language ſtill, *oxen* is the plural of *ox*, and, in the weſtern dialect, *houſen* of *houſe*. In the ſixth of theſe lines then we find the word *beauty* ſpelt as at this day, whereas four lines only above

above it is differently ſpelt. But it appears that the poet intended a different accentuation of the word in the two places, and therefore may have himſelf uſed the licence of his day for various ſpelling. The licence for varying accentuation could ſcarcely fail to ariſe with the large acceſſion, about his time gaining vogue in our ſpeech, from a language like the French, which denies to its words any fixt and characteriſtical accent. This licence was too commodious for haſty rimers, not to be eagerly adopted by the minſtrels, who, as biſhop Percy has obſerved, uſed it freely. Even in Chaucer we find not only French, but Anglo-Saxon words, ſubjected to it. In the middle of a verſe he would acute the words *hánging*, *knówing*, *kéeping*, as we do now, on the firſt; but, for rime-ſake, he does not ſcruple to demand the acute occaſionally upon the laſt:

Upon his thomb he had of gold a ring,
And by his ſide a naked ſword honging.
And dainties mo than been in my knowing.
Thus leave I Canacë her hauk keeping.

Squier's Tale.

Nevertheleſs it appears that this irregularity does not properly belong to the Saxon part of our language, but has ariſen from mixture of the French. For the Anglo-Saxon termination of the preſent participle was not in *ing*, but

in

in *and* or *end*; and to this day, in the weſtern dialect, the naſal *ng* is unheard; the participle, in the pronuntiation of the country people, ending always in *n* ſimple. The naſal ſound ſeems to have been introduced from the French; and when the French articulation had obtained vogue, the French indeciſion of accentuation was a convenience which the riming poets would of courſe catch at. Fortunately the genius of the Anglo-Saxon pronuntiation at length prevailed in this point, and ſo our poetry is leſs ſtained with naſal rimes.

In tracing our verſification then upward from Chaucer, and his friend, little older than himſelf, Gower, we come to a period conſiderably intereſting in the hiſtory of language; becauſe, as in our law and conſtitution, ſo in our ſpeech, with the uncertainties incident to a great revolution, and in an age dark throughout Europe, better authorities are found for tracing that revolution than any of the ſame kind, perhaps, in any other part of the world. After the Norman conqueſt, the court and the nobility ſpoke Norman-French, the body of the people Anglo-Saxon. Political intereſts concurred with weight of numbers to make the Anglo-Saxon at length predominate; but with a depraved idiom, very materially altered from the old language, and with a large addition of words from the forein tongue. The manner of this revolution,

volution, its periods, its amount at different periods, and its final result, are illuſtrated with much ingenuity, learning, and judgement by Mr. Ellis. The buſineſs here will be meerly to trace, as far as we can, our verſification toward its ſource.

Chaucer died in the year 1400, Gower in 1402. Beyond them we ſeem to have nothing, the date of which can be aſcertained till we reach Robert of Gloceſter, whoſe verſion of Geoffrey of Monmouth's Hiſtory of Britain, in rime, Mr. Ellis ſuppoſes to have been completed about the year 1280. Mr. Thomas Warton, in his Hiſtory of Engliſh Poetry, has pronouced 'this riming 'chronicle,' as he calls it, 'totally void of art or 'imagination.' Nevertheleſs Dr. Johnſon has thought it worth a long quotation in his Hiſtory of the Engliſh Language; and Mr. Ellis, not reckoning the monk of Gloceſter among great poets, refers however to parts of his work as marking not only good ſenſe, but eloquence. His verſe is that which, ſo late as the ſeventeenth century, Chapman choſe for his Tranſlation of Homer; a meaſure which we may perhaps trace hereafter beyond the Engliſh language. It is a meaſure of ſeven feet of the even cadence, being truly a double verſe, and no other than the common modern lyric meaſure of four and three feet alternately, or, as it has been often called, from the number of poetical

poetical ſyllables, eights and ſixes; with the difference only that, whereas in the lyric ſtanza of four and three feet alternately, it is required that the fourth foot end with the completion of a word, ſo that a pauſe may follow, in the couplet of ſeven-footed verſes, the pauſe, though ordinarily occurring at the end of the fourth foot, is not ſo indiſpenſably required there[k]. Robert of Gloceſter's language is, in Johnſon's phraſe, a kind of intermediate diction, neither Saxon nor Engliſh, and, according to Mr. Thomas Warton, its more than common obſcurity is partly 'owing to the 'weſtern dialect, in which the monk of Gloceſter 'was educated.' Something alſo ſhould probably be attributed to the careleſſneſs and miſtakes of tranſcribers and editors, which Chaucer ſo deprecated. Attention to the accentuation of his day, as it may be gathered from other early poets, and from himſelf, is neceſſary to a ready perception of his meaſure; but after ſuch attention it will

[k] Samuel Johnſon, in his Hiſtory of the Engliſh Language, obſerves, that 'this meaſure, poliſhed into greater exactneſs, 'appeared to our anceſtors ſo ſuitable to the genius of the 'Engliſh language, that it was continued in uſe almoſt to the 'middle of the ſeventeenth century.' I imagine he meant a reference to Chapman's work. His preceding obſervation, 'that it taught the way to the Alexandrines of the French 'poetry,' would, I think, never have been made, if he had had any familiarity with French poetry in French pronunciation.

not

not remain at all doubtful. The firſt of the lines given by Johnſon may ſerve as a ſpecimen:

Of the | táyles | of Dén|ëmàrch— | that híi | dude ìn | this lónde,

That wórſt | were of | all óth|erë— | we mó|të ábbe | on hónde.

Worſt híi | werë, | vor óth|erë— | áddë|ſomwánne | ydó,

As Ró|meynes and Sáx|ons ànd | wel-wúſte | that lónd | thertò.

Ac híi | ne képt | yt hóld|ë nóht— | botë | robby | and ſénde,

And dés|truë | and bérne | and ſlé— | and né | couthe ábbe|non énde.

And bóte | lute ỳt | nas wórth|they híi- | were ó|vercòme ylóme,

Vor myd | ſſypes | and grét | poér, | as préſt | efsóne | hii cóme. [1]

The reader, unverſed in our elder poetry, may perhaps think I have gone beyond warrant in aſſigning ſyllabical power to the final *e* among theſe lines, but I am perſuaded that, with attention to Chaucer and Gower he will find me juſtified.

[1] *Hii dude*, they doed, did. *Mote abbe on honde*, muſt have in hand. *Wuſte*, for waſted, paſt tenſe, of the ſame analogy as *knew* from *know*, *blew* from *blow*, *roſe* from *riſe*, *froze* from *freeze*, and others. *Deſtrue*, the French word *deſtruit*. *Bote lute*, but little. *Myd*, the German word for *With*. *Poer*, the Norman *Power*, which in modern French is become *Pouvoir*. *Preſt* is alſo the French word.

The following lyric is ſuppoſed of about Robert of Gloceſter's time: yet, with the advantage of Mr. Ellis's reformation of the orthography, it has a ſmoothneſs of numbers that might vie with any compoſition of Pope's age; and the language, tho not all modern, can want a vocabulary ſcarcely for any reader.

Wín|ter wá|keneth áll | my cáre;
Nów | theſe leá|vës wáx|eth báre,
Oft | I sígh | and moúr|në ſáre,
Whén | it cóm|eth ìn | my thóught,
Of thís | world's jóy, | hów it | goeth áll | to nóught.

The meaſure of the four firſt of theſe lines, the fourfooted of the even cadence with the firſt foot truncated, a favorite meaſure at this day, we may find occaſion to trace to the ſame forein ſpeech whence we ſhall find that of Robert of Gloceſter has been derived. If the age of the poem be rightly aſſigned, the concluding line of the ſtanza is by far the oldeſt example of the fivefooted epic that I know in our language.

Giving modern orthography to antient poetry, as Mr. Ellis has done, is relieving to the reader, if unpractiſed in the antient orthography, and incurious about it; but highly hazardous for the meaſures, which the antient ſpelling will generally indicate to the practiſed eye, where by the modern they are thrown into confuſion and obſcurity. I therefore prefer

prefer recurring to Johnſon's hiſtory of the Engliſh language for the following, which he offers as a ſpecimen of Anglo-Saxon poetry, tho it is, as Mr. Ellis has juſtly ſaid of ſome earlier ſpecimens, a barbarized dialect, in words only Anglo-Saxon, in idiom corrupted and degraded. The meaſure, amid all the antiquity of language perfectly obvious, is preciſely what Milton has choſen for his Allegro and Penſeroſo, the fourfooted of the even cadence, with the firſt foot complete or truncated indifferently:

Fúr | in ſée, | by wéſt|ë Spáygne,
Ìs | a lónd | ihóte | Cockáygne.
Ther nís | lond ún|der hèv|enríche
Of wél | of gód|nis hít | ilíche.
Thoy pár|adìs | be mír|i and bríyt
Cockáyg|ne ìs | of fáir|ir síyt.

Another lyric poem, in the common modern ſtanza of fourfooted and threefooted verſes, is given by Johnſon as one of the oldeſt extant examples of our preſent poetical meaſures. For relief to the reader unverſed in the old language, I have placed a verſion beſide it.

Heven and erð he overſieð	Heaven and earth he overſeeth,
His eyhen [m] bith fulbribt.	His eyes are full bright.
Sunne and mone and alle ſterren	Sun and moon and all ſtars
Bieð ðieſtre on his lihte.	Are darkneſs amid his light.

He

[m] In the Saxon characters, in which Johnſon has given the poem, this word is written *eghen*. But it is evident enough that the

He wot hwet ðencheð and hwet doþ	He knows what thinketh and what doth
Alle quike wihte.	Every living man.
Nis no louerd ſwich is Chriſt,	There is no lord ſuch as is Chriſt,
Ne no king ſwich is Drihte.	Nor king ſuch as is the Lord.
Heven and erðe and all ðat is,	Heaven and earth and all that is
Biloken is on his honde.	Created is of his hand.
He doð all þat his wille is	He doth all that his will is
On ſea and ec on londe.	On ſea and eke on land.
He is ord albuten orde	He is beginning all without beginning,
And ende albuten ende,	And end all without end:
He one is evre on eche ſtede,	He one is ever in each place,
Wende wer ðu wende.	Go wherever thou mayſt go,
He is buven us and bineðen,	He is above us and beneath,
Bivoren and ec bihind.	Before and eke behind.
Se man þat Godes wille deð	The man that God's will doth,
Hie mai him aihwar vinde.	He may him everywhere find.
Eche rune he iherð	Each word he heareth,
And wot eche dede.	And knoweth each deed.
He thurh-ſiyð eches iðanc	He ſees through every one's thought,
Wai hwat ſel us to rede. [a]	
Se man nevre nele don god,	The man that never did any good,
Ne nevre godlif leden,	Nor ever good life led,
Er deth and dom come to his dure,	Ere death and doom come to his door,
He mai him ſore adreden.	He may him ſorely dread.

the Saxon ȝ had often the pronuntiation of our *y*, as the Greek γ has before the vowels ε, η, ι, and υ, among the modern Greeks. We find in Chaucer *yefts* for *gifts*, (Hoſt's Obſervation on the Squier's Tale) and in Johnſon's quotation from Lydgate, a cotemporary of Chaucer, *foryetfulneſs*; as, in the north of England, at this day, *yat* for *gate*.

[a] Thoſe more verſed in the Saxon might probably remedy the incorrectneſs, if ſuch there is, as I ſuſpect, in this line.

Thus

Thus we have traced our verſification of the EVEN CADENCE into antiquity, more than ſix centuries. The hiſtory of the TRIPLE CADENCE remains yet for inquiry; and, notwithſtanding its neglect among our principal poets during thoſe ſix centuries, it may be found to deſerve ſome examination. Within the preſent century, that cadence, as we have before obſerved, has gained ſome vogue for paſtoral and burleſk ſubjects; and Dryden has introduced it happily, and Pope, not without ſome opinion apparently of its worth, has attempted it leſs happily, in poems of the ſublimeſt character. But it is remarkable how little of it we find in any collections of old poetry. Milton's publiſhed works afford not a ſingle example. In Mr. Ellis's collection, tracing it upward, the firſt occurring is a ſong of Queen Elizabeth's reign, by Humfrey Gifford.

You gládly would háve | me to máke | you ſome tóy,
And yét | will not téll | me whereóf | I ſhould wríte:
The ſtránge|neſs of thís | doth bréed | me annóy,
And mákes | me to ſéek | what thíngs | to indíte.

The next, by Thomas Tuſſer, is attributed to the preceding reign;

In Health to be ſtirring ſhall profit thee beſt;
In ſickneſs hate trouble; ſeek quiet and reſt.
Remember thy ſoul; let no fancy prevail;
Make ready to God-ward; let faith never quail.
The ſooner thyſelf thou ſubmitteſt to God,
The ſooner he ceaſeth to ſcourge with his rod.

It will be obſerved that, in all theſe verſes a ſyllable is wanting in the firſt foot, which, as we have before remarked, is common in poetry of the triple cadence; but, in the two laſt of Gifford's a ſyllable is alſo wanting in the third foot; a licence which has been ſometimes imitated by Swift and other poets of the eighteenth century Neither Gifford's verſes, nor Tuſſer's require any deviation from the moſt approved pronuntiation of the preſent day, to make their harmony perfect.

An example of another meaſure of the triple cadence is given in the ſame collection, alſo from Tuſſer.

What loókeſt thou hérein to háve?
Fine vérſes, thy fáncy to pléaſe?
Of mány my bétters thât cráve;
Look nóthing but rúdeneſs in théſe.

Mr. Ellis has obſerved of theſe lines, that they are in a meter afterward adopted by Shenſtone; a remark indicating that ſo diligent an inquirer had ſcarcely met with anything of the kind between Tuſſer and Shenſtone.

From Drayton, who had conſiderable reputation in the age of queen Elizabeth, there remains a lyric poem in triple meaſure, ſtill of a different form:

Near to the ſilver Trent
Sirena dwelleth,
She to whom nature lent
All that excelleth.

This,

This, in purſuing the poem, we find to be an imitation of that Italian meaſure which Metaſtaſio has choſen for his ode to Venus,

Scendi propizia,
Col tuo ſplendore,
O bella Venere,
Madre d'Amore.

In the Engliſh, however, not only the grace but the deciſion of the Italian meaſure fails; the two firſt verſes might be miſtaken for one epic of the common cadence, with the aberration of the accent in the firſt foot,

Néar to the ſilver Trént Siréna dwélleth;

and the confuſion is inhanced by the ornament of rime miſplaced in the final ſyllables of the firſt and third verſes. If rime be given them, which Metaſtaſio has more judiciouſly omitted, it ſhould be of the kind which the Italians call *ſdrucciole*, of three ſyllables, as *merrily* and *verily*. But words of this form of termination are little abundant in our language; and ſo the popular ſong of God ſave the King, which has three conſecutive verſes in every four, of the ſame meaſure with the firſt and third of Drayton's ſtanza, is found in large proportion liable to the ſame ambiguity.

In biſhop Percy's collection of old Engliſh poetry, we find a poem in the triple cadence, whence the biſhop has taken occaſion for one of thoſe interſperſed diſſertations, with which he has

added variety and intereſt to his publication. The poem, intitled the Complaint of Conſcience, is without date, but ſeems to have been of Henry the Eighth or Edward the Sixth's reign; for that it did not precede the reformation is marked by the mention of wives and children of the clergy. The only known copy is ſo incorrect, that the learned editor has thought it neceſſary to hazard ſome amendments, and ſtill the verſes are occaſionally halting. The intended meaſure however is perfectly obvious. The firſt ſtanza runs thus;

As I walked of late by an wood ſide,
To God for to meditate was mine entent,
Where under an hawthorne I ſuddenlye ſpyed,
A ſilly poor creature, ragged and rent,
With bloody teares his face was beſprent,
His fleſhe and his color conſumed away,
And his garments they were all mire, mucke, and clay.

In the ſame collection are many older examples of the triple meaſure, in poems of conſiderable merit; eſpecially one intitled the Turnament of Tottenham, which, in ſubject analogous to the famed work of Cervantes, for purity of taſte, as well as ingenuity in wit, might bear a compariſon with it. Nevertheleſs the meaſure, owing probably in a great degree to the careleſſneſs and error of tranſcribers, is frequently found halting; and ſo is every other example of the triple meaſure in the biſhop's three volumes. It is to our book of common prayer that I muſt refer for the moſt perfect

fect example of the triple meaſure that I have found of ſo early an age. That commonly called the old verſion of the hundred and fourth Pſalm muſt be, I ſuppoſe, as old as the Complaint of Conſcience, or perhaps older, and its meaſure is of the ſame kind:

My ſoul praiſe the Lord, Speak good of his name,
O Lord our great God, How doſt thou appear!
How paſſing in glory! How great is thy fame!
Honoúr and Majéſty In thee ſhine moſt clear.

The accentuation of the words *Honoúr* and *Majéſty*, is what obtained in Chaucer's time, and was not wholly obſolete in Spenſer's, the acute on the laſt: but this excepted, nothing different from modern pronuntiation is required to make theſe lines throughout ſmooth and harmonious. In the next ſtanza a halting verſe occurs,

In the clouds full ſure.

This, however, ſeems to owe its awkward gait to modern pronuntiation and orthography, the author having probably red,

I'th cloudës full ſure,

making *cloudës* a diſſyllable, like Chaucer, and reducing *in the* to a monoſyllable, as we find frequent in Shakeſpear.

Thus then we trace the triple cadence, in rimed verſe, perfect as high as the age of the Reformation. But far beyond that age there was Engliſh poetry

poetry WITHOUT RIME, which we find to have been in its day highly popular, yet which has ſo gone into deſuetude, that the intended meaſure has become, even to learned and ingenious inveſtigators of our early poetry, incomprehenſible 'The 'verſes,' ſays Mr. Ellis, who appears to have examined the obſervations of preceding critics, 'are not diſtinguiſhed from proſe, either by a de-'terminate number of ſyllables, or by rime, or 'indeed by any other apparent teſt, except the 'ſtudied occurrence of the ſame letter three times 'in each line; a contrivance which we ſhould not 'ſuſpect of producing much harmony. This mea-'ſure is referred by Dr. Percy to one of the hun-'dred and thirty-ſix different kinds of meter, 'which Wormius has diſcovered among the Ice-'landic poets.'

It is only for the notice with which ſuch critics as Mr. Ellis and the biſhop of Dromore have honored it, that I can have any reſpect for Wormius's diſcovery of a hundred and thirty-ſix Icelandic meaſures. But the biſhop, in his ſhort preface to the poem intitled, the Complaint of Conſcience, and in the following obſervations on the meter of Pierce Plowman's Viſion, has indicated that all the old unrimed Engliſh poetry has the ſame meaſure as the Complaint of Conſcience; and that alliteration, not the conſtituent, for it cannot be the conſtituent of meaſure, is uſed for ornament only in the latter poem, as rime is in the former. Illuſtration

tion of the juſtneſs of this indication will not require any deep or difficult reſearch.

The biſhop has named the meter of Pierce Plowman's Viſion for the ſubject of his obſervations, only as that curious poem is the moſt generally known of many in the ſame meaſure, 'that ſingular 'ſpecies of verſification,' as he ſays, 'the nature of 'which has been ſo little underſtood.' The time when that poem was compoſed, is pretty well aſcertained to have been about the year 1350, or not long after. The author is ſaid by Crowley, the firſt printer of it, to have been Robert Langland, a ſecular prieſt, and fellow of Oriel college, in Oxford, born at Mortimer's Cleobury in Shropſhire; but, Mr. Ellis ſays, 'the only remaining evidence 'rather indicates that his name was William.' The ſame elegant critic gives the character of the poem thus: 'It is full of good ſenſe and piety, rendered 'intereſting by a ſucceſſion of incidents, inlivened 'by ſtrong ſatire, and ornamented by many fine 'ſpecimens of deſcriptive poetry, in which the 'genius of the author appears to great advantage.' Such merit will give intereſt to the inveſtigation of the meaſure, which will alone be our buſineſs here.

Notwithſtanding the imagined deficiency of meaſure, and the certain want of rime, in an age when Chaucer was giving new vogue to rime, and new grace to meaſure in the Engliſh language, the form of the verſe of Pierce Plowman's Viſion was popular enough to induce another writer of no mean

mean talent, to chuſe the ſame, ſome years after, for a poem of analogous ſubject, which is yet extant, with the title of Pierce Plowman's Creed. Mr. Ellis has obſerved that this bears evidence of having been compoſed after the death of Wickliffe, which happened in 1384, and is therefore more modern than many of Chaucer's works. It cannot but follow that the author of the Creed, whoſe purpoſe was to impreſs the people, muſt have reckoned upon the meaſure of the Viſion as a form of verſe then grateful to the popular ear, not leſs, or hardly leſs, than thoſe which Gower and Chaucer had been leading to new favor. But the popularity of the Viſion was not momentary. Near two centuries after its firſt publication in manuſcript, three editions of it were printed in the one year 1550, by Robert Crowley, and a fourth in 1561, by Owen Rogers. And there remains evidence that even its meaſure continued nearly thus long to hold popular favor; for, in the ſixteenth century, it was choſen for a poem of conſiderable length of the Epic kind, deſcribing the memorable battle of Floddon, won by the earl of Surrey, againſt James the Fourth of Scotland, who fell in it, in 1513. The date of the poem is nearly aſcertained, by the mention of the death of James Stanley, biſhop of Ely, as a recent event, which happened in 1515.°

° Percy, on the Meter of Pierce Plowman's Viſion. Rel. of An. Po. vol. 2.

Alliteration

Alliteration is ſhown by biſhop Percy to have been uſed occaſionally by Icelandic, Scandinavian, Anglo-Saxon, and French poets, but with any regularity and conſtancy, only, as far as appears, by Engliſh poets of the fourteenth, fifteenth, and beginning of the ſixteenth centuries. It will be obvious that alliteration cannot make poetical meaſure. It might poſſibly, like rime, aſſiſt the indication of meaſure, tho far leſs powerfully than rime. But it has been uſed by the author of Pierce Plowman's Viſion, and the other alliterating poets, without aim at the regularity neceſſary to the indication of meaſure, as a meer ornament for the amuſement of the ear. That Pierce Plowman's Viſion, however, and all the works of its kind, had poetical meaſure, and were properly verſe, in the pronuntiation of their day, is unqueſtionable. The manner of writing them, in old manuſcripts, mentioned by biſhop Percy, would alone indicate ſo much. But we have no occaſion to reſt on ſuch indication.

The three very firſt lines of the long paſſage given by Mr. Ellis, from the Viſion, are, in modern pronuntiation, without any help, perfectly harmonious four-footed verſes of the triple cadence; the fourth halts:

I wot well, quoth Hunger, what ſickneſs you aileth;
Ye have manged overmuch, and that maketh you groan:
And I hote thee, quoth Hunger, as thou thy heal willeſt,
That thou drink no day ere thou dine ſomewhat.

The

The failure of rime, with a meaſure with which we have been accuſtomed to it, makes a deceiving change, like the failure of the uſual dreſs in a familiar acquaintance. Let rime then be added, and it will eſcape none that theſe lines are ordinary four-footed verſes of the triple cadence; the three firſt perfect, like thoſe lately quoted from Tuſſer, the fourth wanting ſomething, like ſeveral in the Complaint of Conſcience:

I wot well, quoth Hunger, what ſickneſs you aileth;
Ye have manged overmuch, and that maketh you groan:
And I hote thee, quoth Hunger, or health ſurely faileth,
That thou dine every day ere thou take drink alone.

Some incorrectneſſes, in poems derived from times before the age of printing, we ſhall be taught by the admonitions of Chaucer and his early editors, to expect; and ſo to expect as not to attribute them to the poet himſelf. With obſervation and compariſon however, we ſhall find this unrimed verſe of the triple cadence little leſs generally, or leſs eaſily, to be reſtored than Chaucer's, and other rimed poetry of the even cadence, of the ſame age. Rarely indeed more than three lines together, even of Chaucer's, are found wholly unwanting medication. For the fourth of theſe from the Viſion, no deep ſearch, no ſuppoſition of what is not continually occurring in our early verſification, is needed. It firſt halts with the monoſyllable *drink*. But it

will not be forgotten that notice has formerly been taken of the impoſſibility of ſtopping the voice with the enuntiation of a mute conſonant [9]; whence our forefathers commonly added an orthographical *e*, and, as we may gather from their poetry, pronounced it; not after the manner of the preſent day, in an unavoidable whiſper, but aloud, giving it importance enough to have allowance as a poetical ſyllable. The voice indeed, unable to ſtop with the enuntiation of a mute conſonant, can however paſs immediately to the pronuntiation of another conſonant, provided a vowel precede the firſt; but from the diſtinct enuntiation of the two conſonants *nk* it cannot proceed to a third, without the whiſpered vowel. The *e*, uſually concluding the word *drinke* in our early orthography, has certainly been ill omitted here; and, with its pronuntiation, the meaſure of the former half of the verſe will be filled. The liquid conſonant *n* does not at all require any following ſound. But, in Langland's age, the word *dine* was yet recently gained from the French; and as, even in old Engliſh words, the final vowel, which now paſſes in a whiſper, was then often if not generally ſpoken aloud, it is poſſible that the poet may have reckoned upon a ſecond ſyllable in that word. For the modern reader, the antient pronuntiation of the line may perhaps beſt be pointed out by

[9] Section II. of this Inquiry.

the

the character *a* ſubſtituted for the antient *e*, thus,

That thou drinka no day ere thou dina ſomewhát.

The diſpoſition to this pronuntiation, in the ſpeech of our forefathers, appears in many old ſongs, as in this of Shakeſpear:

Jog on, jog on the footpath way,
And merrily bend the ſtile-a:
A merry heart goes all the day;
Your ſad tires in a mile-a.

Winter's Tale, Act 4.

But, in the weſtern provincial dialect, the word *dinner* is uſed as a verb, inſtead of *dine*, ſo that the line would run,

That thou drinka no day ere thou dinner ſomewhát.

In the ſame dialect it is alſo ordinary to introduce a ſhort *a* between two conſonants, for eaſy utterance, anywhere: ſo that the word *ſomewhat*, tho in colloquial hurry reduced to *ſummut*, would, in more deliberate delivery be *ſomawhat*. Whether theſe modes of ſpeaking obtain in Shropſhire, the poet's ſuppoſed country, or in Worceſterſhire, where the ſcene of the poem is laid, I have not obſerved; but I have thought them deſerving mention, for the ſake of ſhowing that our provincial dialects, now faſt wearing out, may yet ſometimes furniſh correction for the corruptions, which the polite learning of editors has introduced into the works of our elder poets.

Where

Where ſo much corruption has been, as the unqueſtionable authority of Chaucer, with the proofs found in his editors, give us ground to ſuppoſe, and the many learned and able modern inquirers after our antient poetry concur in noticing, it would be unreaſonable to expect that every verſe of any of thoſe early poems is to be reſtored to priſtine purity, or that the proper harmony of all, were all certainly reſtored, could be clearly demonſtrated: and perhaps, as even in modern poetry here and there a line of leſs pleaſing flow may occur, ſo alſo in the elder there may be ſome which, even with the pronuntiation of their day, were leſs perfect. We may however refer to the riming poets for example of moſt of the apparent irregularities, or perhaps all, to be found in this unrimed verſe. The licences uſed by riming poets, in verſe of the triple cadence, are principally to omit, without limitation, one, and ſometimes both the grave ſyllables of the firſt foot, to extend this licence to the third foot, as the beginning of a ſecond hemiſtic, or, rather, as we find it among the earlier, another verſe. A grave ſyllable is alſo ſometimes found added, and ſometimes dropped, in almoſt every part of the verſe: but where this has been the purpoſe of the poet, and where the fault of the tranſcriber, is often impoſſible now to tell. It muſt ſuffice us, therefore, if the purpoſed harmony is not always clear,

that it is often obvious, and rarely beyond reaſonable conjecture; and that, when diſcovered, it is commonly, even with the pronuntiation of a modern voice, ſatisfactory to the modern ear. For illuſtration, through ſome remarks, I will add a few lines from the Viſion, tho means occur at preſent to give them only from Mr. Ellis's quotation, deprived of the old orthography.

Eát | not, I hóte | thee, till húnger thee táke,
And ſénd | thee of his ſaúce | to ſavoúr | with thy líps:
And keép | ſome till ſúpper | time, and ſít | not too lóng,
And ríſe | up ere áppetite have eát|en his fill.
Let | not ſir Surfeit ſit | on thy board.

Leve him nót | for he is léche|rous and líco|rous of tóngue,
And after mány | manner of meát | his máw | is a-húngered,
And if thou díet thee thús | I dáre | lay my eárs
That Phý|ſick ſhall his fúr|red cloke for | his food ſell,
And his clóke | of Calá|brie with áll his | knops of gold,
And be faín, | by my faíth, | his phý|ſick to lét,
And learn to la|bour with hánd, | for live|lode is ſweet.
For múr|derers are mány | leeches; Lórd, | hem aménd!
They do men díe | by their drínks | ere deſti|ny it woúld.

The meaſure of theſe lines, with modern pronuntiation, ſuch as the orthography indicates, not everywhere exact, is yet abundantly obvious. The inexactneſs however ariſes nowhere from deficiency, as in the former lines (for I conſider the total failure of grave ſyllables in the firſt foot, diſcreetly uſed, as within the claimed licence of the meaſure) but from ſuperfluity of ſyllables. Our copies

copies of Shakeſpear, and other poets of his age, ſhow that it would be in the manner of ſpeech of our anceſtors to retrench ſome of the ſuperfluities; and it ſeems probable that ſome have been added by the careleſſneſs, or perhaps the ignorant zeal of tranſcribers. The paſſage, including the four lines firſt quoted, might be given, not with any certainty, but I think with a fair probability of directing the modern voice very nearly to the old harmony, thus:

I wot | well, quoth Hun|ger, what ſick|neſs you aileth:
Ye have manged | overmuch, | and that ma|keth you groan.
And I hote | thee, quoth Hun|ger, as thou | thy heal willeſt,
That thou drink|a no day | ere thou dine | ſomawhat.
Eat | not, I hote | thee, ere hun|ger thee take,
And ſend | thee o's ſauce | to ſavour | with thy lips.
Keep | ſome till ſup|per, and ſit | not too long,
And riſe | up ere appe|tite have eat|en his fill.
Let | not ſir Sur|feit ſit | on thy board.
Leve him not, | for he's leche|rous and lico|rous of tongue.
After mâny | manner of meat | his maw | is a-hungered.
An thou di|et thee thus, | I dare | lay mine ears
That Phy|ſic ſhall's fur|red cloke for | his food ſell,
And his cloke | of Cala|brie with all's | knops of gold,
And be fain, | by my faith, | his phy|ſic to let, and
Learn to lá|bor[q] with hand; | for live|lode is ſweet.

For

[q] It is evident from Chaucer that words of this form, borrowed with uncertain accent from the French, were in poetry, however it might be in proſe, acuted on either ſyllable, as the poet's convenience might require.

For murd|erers are mâny | leeches; Lord, | hem amend!
Men die | by their drinks | ere deſtíny[r] it would.

Biſhop Percy has given two extracts from a poem of conſiderable length in the ſame meaſure as the Viſion, and, in his opinion, as old, or older.

Chriſt, Chriſten king, that on the croſſe tholed,
Had paines and paſſyons to defend our ſoules.
Give us grace on the ground the greatly to ſerve,
For that royall red blood that ran from thy ſide.

Rough as ſome of theſe verſes may appear at firſt ſight, very little is wanting to make them harmonious for the modern voice. To indicate the proper harmony to the modern eye, I would write them thus:

Chriſt, Chriſtian king, that on the croſs tholed,
Had pains and paſſiôns to defend ouer ſoules.
Give us grace on the ground thee greatly to ſerve,
For that royal red blood that ran from thy ſide.

The Latin Chriſtianus, the Italian Criſtiano, the French Chrêtien, from one of which the word written Chriſten muſt have been derived, would all authorize the orthography Chriſtian, and the pronuntiation of three ſyllables; which, in Shake-

[r] The word *deſtiny* would be likely to gain its accentuation from the Italian, which, by its poets in books, and by its prieſts in converſation, has contributed more perhaps to our language than has been generally noticed.

ſpear's

ſpear's time we find was continually given, at leaſt in the delivery of poetry, to words of that form. Words of the form of *our* we find alſo frequently, among the poets of his age, poetical diſſyllables. But in Chaucer the Saxon termination of the infinitive mood *an* or *en* is of frequent occurrence, ſo that, taking *our* as a monoſyllable, the meaſure may have been rendered complete by making the preceding word a triſſyllable, *defenden*. It was leſs uſual in Chaucer's time to omit the prepoſitive ſign of the infinitive mood *to*, even when the Saxon infinitive termination was uſed; otherwiſe, *paſſions* being adopted from the French, and therefore capable of the acute accent either on the laſt or the firſt ſyllable, the diſtic might have run thus:

Had painës and páſſions Defenden our ſouls.

I do not mean to offer this as an equally probable reading with either of the others, but it appeared worth while ſo far to indicate the various ways in which, conſiſtently with what we find to have been the practice in the old language, the apparent imperfections of the verſe may be obviated. The other verſes of this extract want no correction or explanation. Rime perhaps they may want to ſatisfy the modern ear, but their meaſure is obviouſly regular, of the ſame kind with that of the hundred and fourth pſalm already quoted.

From the ſame poem the biſhop has extracted the following deſcription of Life perſonified, which may, on more than one account, deſerve notice, tho the verſification only will be our object here.

Shee was brighter of her blee then was the bright ſonn;
Her rudd redder than the roſe / that on the riſe hangeth;
Meekely ſmiling with her mouth and merry in her lookes,
Ever laughing for love as ſhe like would.
And as ſhe came by the bankes the boughes, eche one,
They louted to that ladye, and laid forth their branches,
Bloſſomes and burgens breathed full ſweete.
Flowers flouriſhed in the frith where ſhee forth ſtepped,
And the graſſe that was gray greened belive.

Irregular in meaſure and deficient in harmony as theſe lines are, with the pronuntiation indicated by their orthography for the modern voice, yet a very moderate allowance only for thoſe circumſtances of the pronuntiation of their own day, and of the errors of tranſcribers, which have been already noticed, is wanting to make them regular and harmonious. Where ſyllables fail, the loud pronuntiation of the now ſilent or whiſpered *e*, or the introduction of the Anglo-Saxon augment *y*, or *a*, ſo ordinary in Chaucer's time and not wholly obſolete in Addiſon's, will afford all the neceſſary ſupply. Where ſyllables overabound, the eliſions familiar in Shakeſpear's age, or the omiſſion of an expletive, ſuch as ſeem to have been often intruded

truded by haſty tranſcribers, will reduce them to their juſt number. Perhaps the alterations here following, tho I think all within probability, are rather more than were abſolutely neceſſary:

She was brighter o' her blee[s]	than was the bright ſun;
Her rud redder than th' roſe[t]	that on the riſe[u] hangeth;
Meekely ſmiling wi' her mouth	and merry in her lookes,
Ever laughing for love,	as ſhe like awould.
As ſhe came by the bankes	the boughes everich one
They louted[v] to th' lady	and laid forth their branches.
Bloſſoms and burgens	breathed full ſweete.
Flowers flouriſh'd i' th' frith[w]	where ſhe forth aſtepped,
And the graſs that was gray	agreened belive[x].

To thoſe whom curioſity may lead to deſire acquaintance with this old poetry, the continual halting of the verſe, neceſſarily incident with ſuch pronuntiation as the orthography, under the rules and cuſtom of the preſent day, indicates, cannot but be annoying, offenſive, and even repelling. For the chance therefore of a little aſſiſting toward the removal of ſuch an obſtacle, I will mark the meaſures of another paſſage of the

[s] Saxon *bleo*, *color*.

[t] In northern Engliſh pronuntiation, at this day, it is *t'roſe*.

[u] *Shoot* or *twig*. [v] *Bowed*.

[w] *Copſewood*. The words *frith* and *riſe* are ſtill in uſe in the weſtern dialect, for hedging-wood.

[x] *Became green immediately*. *Belive* is yet, in the northern dialect, the ordinary word to expreſs *immediately*.

Viſion, which has been a favorite among the inquirers after our early poets, and which, as Mr. Ellis has obſerved, may have ſuggeſted to Milton his ſublime deſcription of the Lazar-houſe, in the eleventh book of Paradiſe Loſt. For the reader leſs verſed in our elder language, it may be needful to mention that *Kinde* is the word in uſe in it to mean *Nature*; and it muſt be obſerved that the firſt phraſe of the paſſage has an Anglo-Saxon inverſion, through which, in conſequence of the loſs of the caſes from our preſent ſpeech, the ſenſe is leſs obvious. The words, in their modern order, would run 'Kinde (or Nature) then heard Conſcience.' The inverſion affords ſtrong proof of the author's attention to meaſure; for meaſure alone, as far as appears, can have led him to uſe it. His mythology, it will be obſerved, has not been derived from the Greek or Latin, for he makes Kinde maſculine:

Kinde Cón|ſcience then heárd, | and came oût | of the plánets,
And ſént | forth his fó |ayers [y], fé|vers and flúxes,
Coúghs | and cardí|acles, crámps, | and tooth-áchës,
Boil|ës and blótch|es and burn|ing agûes,
Phrene|ſis and foúl | evil fór|layers of Kínde.

There

[y] Mr. Ellis has given *forriers*, which he interprets *foragers*. But only three lines farther he gives *foragers* in the text. I have already remarked the interchanged uſe of *g* and *y* among our forefathers, whence I reckon myſelf warranted, for the ſake only of a ready exhibition of the meaſure, to write *forayers* in both places.

There was " Hár|ow ! and hél|pë ! hére | cometh Kinde,
" With Deáth | that is dréad|ful, to ún|don[z] us all !"
Alg̈e the hóar | he was ìn | the van-wárd,
And bare th' bán|ner 'fore Deáth : | by ríght | he it claímed,
Kínd|e came áf|er, with má|ny keen ſores,
Pox and | peſtilén|ces, and múch | people ſhent ;
So Kínd, | through corrúp|tions kíl|led full mány.
Death cáme | driving áf|ter, and áll | to duſt páſhed,
Kingl̈es and káy|ſers, knight|l̈es and p̄opes :
Many a lóv|l̈ely lá|dy, and lém|an of knightës,
Swoón|ed and ſwélt|ed for ſór|row of Death's díints.

Our next ſtep will carry us beyond the utmoſt period to which Engliſh poetry of the even cadence, or any regularly rimed Engliſh poetry, has been traced. Mr. Ellis has given an extract of conſiderable length from a poem, highly curious for its age and its language, preſerved among the Cotton manuſcripts in the Britiſh muſeum, an Engliſh tranſlation of a French poetical verſion of Geoffrey of Monmouth's Britiſh hiſtory. The date is aſſigned to about the year 1185. The dialect is ſingularly uncouth. In Langland's poem we find the Engliſh already a language, tho not poliſhed, yet no way groſsly irregular, and in a conſiderable degree capable, by its copiouſneſs and its force, of every purpoſe of eloquence. Even in thoſe earlieſt poems which Johnſon has intitled Saxon, there is all the regularity of a formed language ; and they are really Engliſh, little differing from the

[z] Undon, contracted from Undoan, the Saxon infinitive.

provincial

provincial dialects, ſtill ſpoken, tho now faſt going into obſoletion. But in Layamon of Ernley's tranſlation of Wace's Brut, there is all the appearance of a language thrown into confuſion by the circumſtances of thoſe who ſpoke it, and ſtrugling to adapt itſelf to the new ſtate of things. It is truly neither Saxon nor Engliſh. Far leſs therefore than in Pierce Plowman's Viſion, or the Poem intitled Life and Death, ought we to expect, in every line, clear indication of the harmony intended: It ſhould ſuffice if we find frequently that reſemblance to the verſification of the more formed language of following poets, which may furniſh reaſonable preſumption what the character of the harmony was throughout. Authority, on which explanations might be given, or corrections ventured, of courſe can be little to be found. We have however the advantage, ſuch as it may be, that can be drawn from the genuine old orthography; which Mr. Ellis has no otherwiſe altered than by ſubſtituting the two letters *th* for the better practice of our forefathers to expreſs the ſound by a ſingle character. For example I ſhall not deſire to ſeek beyond the firſt lines of his extract; and, all things conſidered, I think it will appear rather wonderful that the identical triple meaſure of Pierce Plowman's viſion is ſo often conſpicuous, than if there are ſome lines in which we may be unable to diſcover the ſame or any other meaſure.

Tha the máſs	was iſúngen	When the máſs was ſung
Of chireken[a]	heo thrungen,	From church they thronged.
The kíng,	mid his fólke,	The king amid his folk
To his	metë vérde,	To his meat fared, (went.)
And múc|le his dúyethe.[b]		And much of his nobility.
Drem	wes on hirede.	Joy was through the palace.
Tha quéne	on other halve	The queen, on the other ſide,
Her hér|berwe iſóhte.		Her harbour (apartment) ſought.
Hcó	hafde if wifmonne	She had of women
Wún|der ane-móui-en.		Wonderous many a one.
Tha the kíng	was iſéten	When the king was ſeated
Mid his món|nen to his méte,		Amid his men to his meat,
To than[c] kíng	came the biſ-cop	To the king came the biſhop,
Seind Dú|brig the was ſo god,		Saint Dubrig that was ſo good,
And nóm	of his háfde	And took off from his head
His kínc|-helm hœhne.		His king-helmet high.
(For thán	mucle gólde	For that much gold
The kíng	hine bear n'álde.)	The king himſelf bear not would (did not chuſe to bear.)
And dúde	anë láſſe crune	And did (placed) a leſs crown
On thas kinges hafde.		Upon the king's head.

And

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[a] In Mr. Ellis's book *chirecken*. But as neither the tenor of the orthography in this poem, nor the older Saxon orthography, countenance the accumulation of conſonants, we may reaſonably ſuſpect miſwriting, and that it is thus a *c* has been intruded unwarranted, or the word intended may have been chireken.

[b] Mr. Ellis, aware of the varying pronuntiation of the Saxon ȝ has given the Saxon character, which, as the meaſure is no way concerned, ſeemed here unneceſſary.

[c] The Saxon accuſative.

And ſeoth-thén | he gon dó	And preſently then he went and did
Athere quéne alſwó.	By the queen alſo.
Inne Tróie | this was láye,	In Troy this was law
Bih eore æ'lderne dáye,	From their elder days,
Tha Brútltes of cóme,	Whence the Britons came,
The weóren | wel idóne,	(For thoſe) that were well educated,
A'll|ë tha wépmen	All the weapon-men
At heòre | mete ſéten	At their meat ſate
Sundi | bi heom ſeólven.	Aſunder by themſelves.
That heóm | thuhte wéldon;	(That by them was thought well done)
And a'll|ſwa tha wífmen,	And alſo the women
Heore iwune háfden.	Their apartment had.

We are now already far advanced into the age when literature, never wholly extinct, was almoſt wholly confined to monaſteries. Of the laity few could read: almoſt all the little learning among them was, for memory ſake, and for ingaging attention, clothed in verſe, and communicated in ſong, commonly with the accompaniment of an inſtrument. The cotemporary hiſtorian of the great Alfred, Aſſer, informs us that the literary education of that extraordinary prince began with learning ſongs in his own language; and it is from an expreſſion of that extraordinary prince himſelf, in a literary work remaining from him, that biſhop Percy juſtly infers how ordinary, and almoſt univerſal it was, in his time, for the muſic of an inſtrument

inſtrument to accompany the recitation of poetry. We have already noticed the power of muſic ſo to hide defects in verſification, that proſe may be made to take its ſtep from muſical cadence, as if it were verſe. It has alſo occurred for notice that three ſyllables may form a foot of the even cadence, accommodated to three notes filling a bar of common muſical time, where one note is equal in length to the two others; and ſo two ſyllables may make a foot of the triple cadence, accommodated to two notes forming a bar of triple muſical time, one of which is double in length to the other.

From this facility of muſical diviſion, and the readineſs with which the ear, habituated to the ſtroke of accent for indication of meaſure, concedes to muſical arrangement the proper orthoëpical length of ſyllables, the riming miniſtrels took opportunity for licentiouſneſs in meaſure, far beyond any that can be fairly attributed to thoſe poets of their age who uſed unrimed verſe. Of many of the early pieces, all of them in rime, in biſhop Percy's collection, it may, on firſt view, be difficult to ſay whether they were intended for common or triple meaſure. The learned editor has put accentual marks to ſome of the words, for the purpoſe of relieving his reader from the perplexity which the apparent irregularity of the meaſure might occaſion. His marks, all directing a pronuntiation different from what modern cuſtom would

would allow, ſhow that he ſuppoſed the even cadence intended. But I think, on careful examination, it will appear that in all the earlier, the triple cadence has been intended, and that the accentual marks, directing to a pronuntiation different from the modern, directs generally to what was not in the poets contemplation. The more modern ſong of Chevy Chace, of which Addiſon has given his elegant criticiſm, miſtaking it, as the learned biſhop has well obſerved, for the original, is evidently enough the common modern ſtanza of alternately four feet and three, of the even cadence. Accordingly the old tune, perhaps compoſed for it on its firſt publication in Queen Elizabeth's reign, is in common time. But the original ſong, the firſt in the collection, appears very evidently intended for the triple cadence. In any endeavour to bring it to the even cadence, it will remain, as the biſhop ſeems to have been aware, rough and inharmonious, beyond what is commonly found in ſongs of its day, Engliſh, Scotiſh, or of the marches between the two; and far beyond what could be likely to belong to a poem that acquired ſuch popularity, and ſtill in Queen Elizabeth's reign was the delight of Sir Philip Sidney. But let the triple cadence be taken for the baſis of its harmony, and there will be ſcarcely any roughneſs that will not give way to pronuntiation warranted by what remains indicated of the pronuntiation of thoſe times;

or to correction, that may derive probability from the varieties to be found in manuſcripts.

In tracing our poetry upward into antiquity, the oldeſt which we have been examining, corrupted Angloſaxon, but ſtill Angloſaxon, with ſcarcely any mixture of another language, affords evidence of a pronuntiation bearing a general analogy to that now uſed by us, ſo ſtrong as to incourage a further proſecution of the inquiry. My purpoſe however will be but a ſlight examination of the older and purer Angloſaxon poetry, leaving deeper inveſtigation for thoſe better provided with learning and leiſure. Errors in tranſcription, which we find ſo abounded in Chaucer's age and after him, we may reaſonably ſuſpect of being numerous in Angloſaxon manuſcripts. It could hardly be otherwiſe, when to gather a poem from recitation was ordinary, from reading rare. And unfortunately we do not poſſeſs means, as for Chaucer's age, to gather their kind, or to calculate their amount. For this, therefore, among other reaſons, I ſhall take my examples where it has happened to me, with little ſtudy of the language, to find both the ſenſe and the harmony moſt obvious; and I have thought it beſt to give them in characters familiar to all readers, only reſerving the Angloſaxon ſimple repreſentatives of the ſounds for which we now uſe the two characters *th*.

Hwæt ic ſioþa féla	I who poems many
Luſtlicë yeó	Luſtily (joyfully) erſt

Sánc

Sánc onſǽlum,	Sang unſeldom (not ſeldom)
Nú ſceal ſioſígende	Now ſhall bemoaning,
Wópe yewǽged	With weeping worn,
Wréccea yiómor[d]	A wretched exile,
Síngan ſarcwídas.	Sing ſore-quothings (ſorrowful ſayings)
Mé ðios síccetung.	Me this ſighing
Háfaþ ágæled.	Hath enervated.

In this paſſage, from the verſion of Boethius, attributed to the great Alfred, the language is in ſo large a proportion the language of the preſent day, that, after tracing our verſification through the intermediate ſtages, there ſeems little hazard in aſſigning the accents as I have ventured to aſſign them; and then the triple cadence, with very little failure of grave ſyllables, is obvious throughout. The meaſure is that of the hundred and fourth pſalm, except that the firſt foot is generally without an unaccented ſyllable, like Metaſtaſio's *Scendi propizia.*

In the next extract from the ſame curious work, a freer uſe, if we may truſt the copy for correctneſs, has been made of the licence to give only two ſyllables to a foot of the triple cadence. Whether the quantity, or proper time of enuntiation of ſyllables warranted this in any inſtance, or in any degree, it is impoſſible now to know;

[d] Wreccea or Wrecca, an *Exile*, whence etymologiſts derive our word *Wretch.* Giomop, *ſorrowful, wretched.*

But

but the irregularity, appears certainly not greater than has been ordinary with the riming minſtrels of the thirteenth, fourteenth, and fifteenth centuries, nor is it ſuch but that the triple cadence of the Engliſh poetry, through which we have been tracing it, is abundantly evident.

Æála ðu ſcíppend	O thou ſhaping (creator of)
Scírra túngla	The ſhining ſtars
Héfones and eórþan,	Heavens and earth,
Ðú on heahſetle	Thou on high-ſeat (a throne)
E'cum ríceaſt,	Ever reigneſt.
And ðu ealne hræþe	And thou all rapid
Héfon ymbhweárfeſt,	Heaven round whirleſt,
A'nd ðúrh þine háliye miht[e]	And through thy holy might
Túnglu yenédeſt	The ſtars beneedeſt (compelleſt)
Ðæt hí ðe to héraþ.	That they to thee hearken.
Swýlce ſeo ſúnne	Like as the ſun
Sweártra níhta	Of ſwarthy night
Ðióſtro adwæſceþ	The darkneſs diſpelleth
Ðúrh thine míht,	Through thy might,
Blácum leóhte	So its blackneſs with light
Beórhte ſteórran	Bright of ſtars

[e] This line, in the printed copy, forms two lines. In the old manuſcripts the ends of the verſes are commonly marked by points. It is obvious how likely ſuch points muſt be to fail and to overabound, through careleſſneſs or accident. Accordingly inſtances are evident where two and even more verſes are written, and, in ſcrupulous conformity to the manuſcript, printed as one, as well as where one is divided into two; and perhaps ſometimes what we find given as three verſes ſhould be only two, dividing the middle line nearly in its middle.

Móna yemétyath	The moon tempers
Ðúrh ðinra méhta ſped.	Through thy might's ſpeed (efficacy.)

In the frequent occurrence of two vowels together in Anglo-Saxon words, it cannot now be known with certainty where they may have formed two ſyllables, where only one, where they may have had a proper diphthongal enuntiation, and where they may have repreſented but a ſimple vowel ſound. But it is to be obſerved that, in all our provincial dialects, the pronuntiation of two vowels, with ſometimes more and ſometimes leſs of diphthongal union, abounds; eſpecially in the weſtern, which after the union of the heptarchy, was of courſe the court dialect. But our poets of the preſent day uſe the liberty, in ſome caſes, where vowels meet, at their pleaſure to give them diſtinction, as forming two ſyllables, or to melt them into one; or, however, to reckon them as filling the ordinary meaſure of one only. Thus Gray has written:

Full many a flower is born to bluſh unſeen.

In this verſe are two triſſyllabical feet, which might have been avoided, and the meaſure would have been unqueſtionably regular, tho with effect far leſs pleaſing, were it written thus:

Full many flowers blow to bluſh unſeen.

I think the probability of equal licence among the Anglo-Saxon poets, may be fairly reckoned upon;

upon; and then there will be no difficulty in arranging in triple cadence the following lines of the celebrated ode in the Saxon chronicle on Athelſtan's victory. In moſt of them, indeed, that cadence is ſtrikingly obvious.

Her 'Æthelſtan cýning,	Here *(at this time)* Athelſtan king,
'Eorla dríhten,	Of earls the lord,
Beórna beán gifa	Of barons the liberal remunerator,
'And his bróthor eac	And his brother eke,
'Eadmund 'Atheling	Edmund Atheling
'Ealdor lángne tyr,	Through long anceſtry ſupremely eminent
Yeslóyon at ſæcce,	Slew at ſack[f] *(made ſlaughter in battle)*
Swéorda écgum,	With ſwords' edges
Ymbe Brunanburh.	About Brunanburh.
Bord-weal[g] clúfan	Well-built walls they clove
Heówan[h] heatholinda.	Of fortreſſes lofty.
Hámora[i] láfan	The ſpoil was left
Afaran Eádwardes.	To Edward's progeny.

Swá

[f] Johnſon derives *ſack* from the Spaniſh *ſacar*, and *ſhock* from the French *choc* and the Dutch *ſchocken*, miſſing the Saxon word which has been the original moſt probably of the firſt, and perhaps of all.

[g] *Bord-weal* ſeems to have meant a wall artificially jointed, in contradiſtinction from *weal*, ſimply, which was more commonly uſed to expreſs a wall of inferior materials or ruder conſtruction, more common, in thoſe days, than better building.

[h] *Heow*, ſeptum. Lye and Manning's dictionary.

[i] *Ham*, *Hama*, *Hom*, Sax. *Hamur*, Cimbr. *Induviæ*, *exuviæ*. Supplement to Lye and Manning's dict.

Swá hem yeæthele was	So to them it nobly inherited was,
Frám cneo mægum	From kindred mighty,
That hí at campe óft	That they at camp oft,
With láthra yehwánon,	With freebooting foes on all sides,
Láud yeal gódon	The land all-good-do *(Their country greatly serve.)*
Cyn[k]) hord and hámas	(Kindred) hoard *(poſſeſſions)* and homes
Hettende crungon.	Avenging with ſlaughter.

I have endeavoured here to profit from Mr. Ellis's copy of this intereſting poem, and his ingenious attempts at explanation of the obſcure paſſages; but I have not exactly followed him. He varies widely, not only from the right reverend editor of the Saxon chronicle, whoſe Latin tranſlation it muſt be confeſſed is very defective, but alſo from the learned editors of the new Saxon dictionary. What however my purpoſe principally requires to obſerve, is, that, where very learned

This line, with the next, and the laſt line of the extract, are the paſſages which have given moſt difficulty for interpretation, and have ſtill been leaſt ſatisfactorily interpreted. I have ventured to offer new conjecture about them; not as what I can undertake to maintain, but rather with ſome hope of ſuggeſting the way for thoſe better verſed in the language, to ſomething more ſatisfactory.

[k] I am without warrant for the inſertion of this word, beyond the advantage, tho perhaps not abſolute want, of ſome ſuch, for filling both the meaſure and the ſenſe, together with conſideration of the proof, furniſhed by old copies, of the frequency of ſmall omiſſions in tranſcription,

men,

men, whoſe admiration of the luminous parts of this poem has led them to labor at illuſtration of the obſcure, have ſo differed about the ſenſe, it cannot but afford a gratifying ſurprize to thoſe curious about the humble ſubject of this inquiry, to find the meaſure, among all the varieties of reading, ſo generally obvious.

I wiſh I could follow this inquiry up to the works of the ſublime Caedmon, whom the author of the ode on Athelſtan's victory is eſteemed to have emulated ſucceſsfully; but that I muſt leave for thoſe who poſſeſs more of the requiſite learning and more leiſure for the purſuit.

SECTION VIII.

Hiſtorical View of the Greek and Latin Languages.

THE country to which we owe, not the origin, but the firſt known perfection of Literature and Fine Taſte, is Greece. Brilliant conception and lofty thought and ſound judgement are found elſewhere; but that elegant diſcrimination, whence ariſes pure taſte, not peculiar to the individuals of Greece, appears however to have become there firſt generally prevalent, and in a manner endemial; ſo that there only it has formed a national characteriſtic. The judgement of antient Rome adopted Grecian taſte; and, after the example of antient Rome, the judgement of modern Europe cheriſhes that taſte, as among poſſeſſions moſt advantageouſly diſtinguiſhing its people, both within its own bounds and wherever they eſtabliſh themſelves in other quarters of the globe.

Greece was farther eminent by the ſuperiority of its language, the moſt perfect in expreſſion, and, according to all report and probability, the moſt generally pleaſing in ſound of any ever ſpoken among men. How or where it acquired thoſe perfections, which gave it ſo great a ſuperiority over the coëval oriental tongues, whence it was in part derived,

derived, we inquire in vain; for in extreme antiquity, we find it already in full poſſeſſion of them. The Grecian people, holding all other languages in contempt, regarded their own with a pride which its ſuperiority in a great degree juſtified, and it became ſtudied among them with a fond attention. Study cannot form, but may improve a language, and contribute powerfully to its preſervation[1]. A grammarian was a reſpected character among the Greeks when Alexander's victories extended their ſpeech from the narrow bounds of their republics over the vaſt countries which had compoſed the Perſian empire; it remained ſuch when the partiality of Rome gave vogue to that language in the capital of the empire the moſt nearly univerſal that the world has ſeen; nor had the reſpect for it ceaſed, when the miſerable relic of that empire, too weak in arms and too defective in policy to hold its place among nations, ſunk under the overwhelming violence of Turkiſh barbariſm. Such was the effect of the fond attention of the Greeks to their native tongue, that the language of Homer, ſurvived him as a living

[1] Artium parens et altrix Græca diligentia eſt,
Literarum porro curam nulla gens attentius
Repperit; polivit uſque finem ad unguis extimum.
Terent. Maur.

ſpeech more than two thouſand years; and, dead as it has been now for centuries, yet to this day, and probably to all poſterity, it may be more readily and certainly underſtood than moſt living languages.

In a country however divided like Greece, dialects would of courſe be various; and, long after Homer, four, with characteriſtical differences, had nearly equal vogue among different parts of the Greek nation. Herodotus, the father of hiſtory, and Hippocrates, the father of phyſic, wrote in the Ionic: the earlier poets uſed the dialects of their reſpective provinces. But Athens, long before eminent, became, about Plato's age, more decidedly the principal ſeat of Grecian learning, a metropolis for the philoſophy and literature of the almoſt numberleſs members of the Greek nation. Ariſtotle, ſcholar of Plato, was preceptor of Alexander the Great, with whoſe conqueſts the Attic dialect ſpred, and became, as far as they extended, the language of the ſoldier, the ſtateſman, the courtier, and the man of buſineſs, as well as of the man of letters. Athens then, without more power to interfere among the political affairs of nations than now the republics of Hamburgh or Raguſa, was ſupported and incouraged, adminiſtering its own municipal government under its own laws, as a kind of capital of the literary world. Political eminence being denied

to the citizens of the little Grecian ſtates, the exertions of Grecian genius were more generally directed to literary purſuits, and ſchools of philoſophy multiplied in Athens. When all afterward yielded to the overbearing power of Rome, that overbearing power took Grecian genius under its patronage, and the Romans addicted themſelves to Grecian learning with ſo ſtrong a predilection that, in the affairs of letters, the conquerors received laws from the conquered, ſo that while Rome was the metropolis of arms and politics, Athens remained the capital for the arts and learning of the world.

The Attic dialect thus ſpreading into uſe as the common language of civilized nations, a few of its more ſtriking peculiarities were conceded, by the Athenians themſelves, to the general practice in ſpeaking of the Grecian people; and thence aroſe the diſtinctive name of the NEW ATTIC for this univerſal language. But, univerſality attained, the diſtinction of the Attic name gradually dropped, and the language was called the Greek, or the common ſpeech.

The LATIN language has owed its eminence to the greatneſs acquired by the city of Rome, which was originally one of many ſmall ſelf-governed towns of the ſmall province of Italy called Latium. Whence the Latins originated is uncertain; but it

it remains on good authority reported that within Latium, and on its borders, were ſome Grecian ſettlements, if not older than Rome, yet older than any great eminence of that city, which is ſaid itſelf to have been founded by a Grecian colony. The affinity of the Latin language, as it has been tranſmitted to us by the Romans, with the Æolian Greek dialect, has been always acknowleged, and is ſtill at this day evident. But the Roman territory bordered on Etruria, whoſe people, more advanced in arts and ſciences than the Latins, are ſaid to have been emigrants from the neighbourhood of Greece, and had Grecian colonies eſtabliſhed in their country. Of the Etrurian language ſome ſpecimens remain, far older than anything preſerved of the Latin: but they have been evidently congenial dialects. The Latin language, as ſpoken by the Romans, gained its poliſh, and in ſome degree its character, from oratory, political, forenſic, and military, in ſeven centuries of war, hardly intermitted, forein and domeſtic. It was not applied with any ſucceſs to polite learning till after the reduction of Greece under the Roman dominion; when it burſt forth with the dazzling ſplendor of a meteor, but conforming itſelf, almoſt in all points, to Grecian models. As the empire ſpred, it became the general language of the weſtern provinces, Africa, Spain, the Gauls, Britain, and the conquered part

of

of Germany. In the eaſtern the Greek retained a preponderancy; and when at length the empire was divided, the Greek remained the general language of the eaſt, as the Latin of the weſt. With the weſtern empire the Latin language fell, near a thouſand years before the Greek ceaſed to be a living ſpeech. Decay may ſtill be traced in it, but not to its fall, which ſeems to have been precipitate. The overwhelming inroads of illiterate barbarians, into the extenſive countries where it had prevailed, were like inundations, blotting out the former face of things.

SECTION IX.

Of the Articulation of the GREEK and LATIN LANGUAGES.

ALL inquiry about the harmony and verſification of a language were vain and idle, without means for diſcovering in ſome degree how it was ſpoken. But there remains from one of the politeſt ſcholars and ableſt writers of that ſplendid era called the Auguſtan age, in which the new Attic, or common Greek tongue, remained yet in higheſt cultivation, and apparently in greateſt purity, a treatiſe in which the Grecian alphabet is deſcribed. It is not reaſonably to be expected that an account of a ſpeech long ſince dead, compoſed for thoſe who were familiar with it living, ſhould afford all the information now to be deſired; yet, conſidering how hardly ſounds are to be explained by words, without reference to ſounds already known, the modern ſcholar will find far more cauſe for gratification at the amount and clearneſs of information given by Dionyſius of Halicarnaſſus, in his treatiſe on Literary Compoſition, than for complaint of either deficiency or obſcurity.

Having divided the letters of the Greek alphabet into vowels and conſonants, and then ſubdivided the conſonants into ſemivowels and mutes, Dionyſius proceeds to deſcribe the vowels thus:

Two

'Two of the vowels, η and ω, are long, two, ε 'and ο, ſhort, and three, α, ι, υ, double-timed; 'being ſometimes long and ſometimes ſhort. 'The long vowels are of moſt powerful effect and 'moſt pleaſing ſound, and among them α has 'the ſuperiorty. It is ſpoken with the mouth 'at its utmoſt opening, and the breath directed 'upward.

In this deſcription of the Greek alpha of the Auguſtan age, we have exactly the *a* of the modern Romans, and, as far as I have had opportunity to obſerve and gather information, the alpha of the beſt educated modern Greeks of Conſtantinople and Athens. It is not the ſecond Engliſh *a*, heard in the words *father, after, command*, which ſome of our grammarians and lexicographers have inaccurately called the Italian *a*, but approaches much nearer, or even reaches the broad ſound of the firſt Engliſh *a* in *falling, taller*, or of the diphthongal character *au*.

Dionyſius proceeds: 'Next to α is η. In pro- 'nouncing this vowel, the voice hangs about the 'root of the tongue, and is not delivered upward: 'the mouth is moderately open.' In theſe few words the ſound of the third, or ſlender Engliſh *a*, heard in *made, male*, and expreſſed by the diphthongal characters in *may, maid, mail*, is ſo exactly deſcribed, that, notwithſtanding the different practice of the modern Greeks, who confound η, ι, and υ, I cannot doubt but the Greek η of the Auguſtan age,

age was the ſame with the Engliſh ſlender *a*[m]. This differs from the Italian long *e*; in pronouncing which the voice comes forwarder in the mouth, and does not hang, as Dionyſius deſcribes it for the Greek η, about the root of the tongue. The Engliſh reader unverſed in forein pronuntiation, may form to himſelf a perfect idea of the Italian long *e*, by only prolonging, without otherwiſe altering, the vowel-ſound, wherever, in an Engliſh word, he finds a ſhort *e* followed by a conſonant; as in *men*, *fell*, *bet*. The French have both ſounds: their *ai* is not diſtinguiſhable from ours, and their final *é* has the ſame ſound; but in the middle of a ſyllable, as in the word *méme*, the long *e* reſembles the Italian.

Dionyſius again proceeds: 'Ω comes third; 'In pronouncing this letter, the mouth is rounded, 'the lips contracted, and the breath makes its 'effort at the extremity.' In this pronuntiation of the long *o*, the Engliſh and all the principal modern European tongues agree with the antient Greek.

'Inferior to this,' continues Dionyſius, 'is υ: 'for the lips are conſiderably contracted, the ut-'terance is choked, and the ſound is narrow.' Here firſt we find difficulty in the deſcription. The contraction of the lips might indicate the

[m] In the Athenian pronuntiation of Plato's time, as we learn in his Cratylus, eta was analagous to epſilon, and differed from iota. Cratyl. p. 418. c. t. I. ed Serran.

Italian

Italian *u*, which is the Engliſh cloſe *u*, heard in *rule*, or *oo* in *tool*, *moon*; but the ſuffocation of voice, and narrowneſs of ſound are not imputable to that vowel. Unfortunately the modern Greek pronuntiation will not help us on this occaſion, for it gives conſtantly the ſame ſound to υ as to the vowel next deſcribed by Dionyſius, and clearly marked by him for a different ſound. The fancy has been cheriſhed among the French learned that the Greek υ was the ſame with their *u*. But, could it otherwiſe be ſuppoſed that Grecian euphony was tainted with ſo inelegant a noiſe, that the grace of Grecian utterance would bear the contortion of the mouth neceſſary toward uttering that peculiar element of Pariſian pronuntiation, Dionyſius contradicts it in his deſcription of the next vowel:

'I,' he ſays, 'is laſt in merit among the 'vowels: for, in pronouncing it, the ſtroke of 'the breath is about the teeth: the mouth is 'leſs opened than for any other vowel, and the 'lips give no brilliancy to the ſound.' Here the Engliſh long or double *e*, the Italian long *i*, and the modern Greek iota, are all ſo exactly deſcribed as to leave no room for doubting that the antient iota was preciſely the ſame letter.

Nor can there need completer aſſurance that the Greek υ differed very conſiderably from the French *u*. For the French *u*, requires a much more con-

contracted mouth than the Engliſh *e*, or the French, Italian, and modern Greek *i*; and its ſound, forein and unutterable to all European people but the French, is abhorred by the Italians and modern Greeks, and unknown in the ſouthern dialects of France itſelf.

There remains from Ariſtophanes, in his Plutus, an iambic verſe formed intirely of the letter υ aſpirated. The purpoſe has been to mark a kind of whiſtling note of delight, uttered by a hungry man on ſmelling the roaſt-meat of a ſacrifice. Voſſius has inferred that the ſound of υ was indiſtinct and even offenſive[a]; but this notion ſeems meerly German; unwarranted by either Ariſtophanes or Dionyſius, and rather contradicted by all antiquity. From Ariſtophanes himſelf we have better information in another place: in his comedy of the Birds, the cuckoo's note is repreſented by the word κοκκυ, which affords no ſlight evidence that, among the elder Attics at leaſt, the ordinary ſound of υ was very nearly that of the modern Greek ου, the Italian *u*, the French *ou*, and the Engliſh *oo*.

But that the ſound of ypſilon underwent alterations in the polite pronuntiation of the new Attic, or common Greek, appears certain. Perhaps differences previouſly exiſting among the dialects, may have contributed to them; but what

[a] Non obſcurum tantum, ſed & fœdum & impurum.

were

were the gradations, and when made, by which the great change was produced, from the vowel of the cuckoo's note, which the letter υ bore in the days of Ariſtophanes, to that of the peewit's, which it evidently had among the learned and polite ſeveral centuries before the final overthrow of the Greek empire, and which it ſtill holds among the Greeks, we ſhould apparently inquire in vain.

If we have reaſonably to complain of any omiſſion of Dionyſius, it is that he has not at all deſcribed the DIPHTHONGS. It ſeems likely that the diphthongal characters repreſented all, in early times, a diphthongal enuntiation, with perhaps, for ſome of them, ſome coarſeneſs, which the delicacy of aftertimes avoided by reducing them to a ſimple vowel-ſound. This has happened in our own language; whoſe provincial dialects retain diphthongal ſounds, not ill rejected by polite pronuntiation, tho polite orthography, not in all inſtances ſo reaſonably, retains the diphthongal characters. The later Greeks carried this refinement certainly to a great extreme. Not a ſingle diphthong is heard in the polite pronuntiation of the Greeks of the preſent day; and evidence not unſatisfactory remains that the change was completed long before the ſubverſion of the Conſtantinopolitan empire. Since that melancholy era indeed the pronuntiation of the politer Greeks, living in neceſſary ſecluſion among themſelves, appears to have undergone little alteration.

The incidental indications remaining of the antient ſounds of the Greek diphthongs are very ſcanty. We are indebted to the comic poet, repreſenting in his comedy of the Waſps the barking of a dog, for ſome direction to the antient ſound of the diphthong *αυ*. With the modern Greeks all the combinations of the other vowels with *υ*, *ε* excepted, are no longer diphthongs, but ſyllables compoſed of a vowel and a conſonant, *υ* being ſounded as our *f*. According to Ariſtophanes, in the place juſt mentioned, the old diphthong, repreſented by *αυ*, muſt have reſembled the Italian *ao* and *au*, the German *au*, and our *ou*. Theſe, all nearly reſembling one another, have however their ſmall differences; and the Greek diphthong reſembling all, might poſſibly have ſome ſmall difference from all.

I will own myſelf not at all diſpoſed to hold cheap the indication which any general practice of the modern Greeks affords of the pronuntiation of their forefathers; or to concur with Cheke and others of his age, of more book-learning than practice in forein ſpeech, and, I will venture to add, of more vivacity than judgement, in ſuppoſing that a pronuntiation invented under the direction of forein ears, and executed by forein voices, can be likely to correct the corruptions which may have ariſen in the tranſmiſſion of a language from father to ſon, or that they muſt not rather intrude far greater corruptions. For

the pronuntiation of the antient Greek language I would take no evidence againſt the practice of the modern Greeks, but the evidence of their forefathers, or the cotemporary Latin authors. From the antient Greeks I know of nothing ſpeaking to the ſound of the diphthong ου. But the Latin writers univerſally repreſent it by the ſingle character *u*. This, with all the Italians, has always the ſimple vowel-ſound repreſented in our language by *oo*; and with the modern Greeks ου has conſtantly the ſame enuntiation. I have no difficulty therefore in aſſigning this as the proper ſound of the diphthongal character ου, in the new Attic; tho among the older dialects the pronuntiation may have been diphthongal; perhaps, in ſome of them, like our *ou*.

On the ſhort vowel-ſounds Dionyſius is very conciſe. 'None of them,' he ſays, 'is particu-'larly pleaſing, but α (for that, as the critics have 'well obſerved, is evidently the letter meant, tho 'it appears ο in our extant copies) opening the 'mouth moſt, and being ſpoken moſt from the ar-'teria, diſpleaſes leaſt.'

He proceeds then to deſcribe the conſonants; and if they had any difference from the pronuntiation of the preſent day, it is not very decidedly marked, except in the ſuperiority which he attributes to the double conſonants, ζ, ξ, ψ, which, in any modern pronuntiation of them, is not obvious. It will however be proper to remark that

two of our conſonants, which we have in common with all weſtern Europe, B and D, are alien to the language of the modern Greeks. The ſound of B is found among them only in words derived from other languages, where they expreſs it by the double character ΜΠ. Their own Beta is univerſally pronounced as our V, whether in ſpeaking their modern or antient language. In ſeeking explanation on this ſubject among the Roman writers we get no complete deciſion. But we find that, as early as the Auguſtan age, the Greek writers expreſſed the Roman V, in Roman names, often by their B, and the Roman B often by their Π. It is indeed as likely their language ſhould have wanted our B as our V, for one of which elements their alphabet certainly had not a character. Δ is always pronounced by the modern Greeks as the Engliſh *Th* in *this, there*; the Θ being appropriated to the repreſentation of the different ſound repreſented by the ſame double character, in our othography, in the words *thin, thiſtle.* The modern Greek pronuntiation of gamma alſo differs from the practice of moſt of the weſtern nations. Before α, ο, ω, and ου, it has a ſound ſomewhat between our hard *g* and *h*, of which examples occur in Spaniſh pronuntiation: but before ε, ι, υ, αι, ει, and οι, it is preciſely our *y*. This is a practice certainly not new among the Greeks, but how antient I know of no means to diſcover.

Among

Among the Roman writers of higheſt authority we gather a conſiderable amount of information concerning the pronuntiation of the Latin language, which is generally moſt intereſting where it compares the Latin with the Greek; not only as thus it aſſiſts toward a knowlege of the Greek, but as we gain a double clue to what is often not eaſy to diſintangle. The Roman A, it is evident, and the Greek alpha were the ſame vowel: the Roman character E repreſented both eta and epſilon: I was preciſely iota: O repreſented omega always, omicron not always: U differed very conſiderably from ypſilon, which, as a ſingle vowel, the Romans generally repreſented by their character Y: the Latin U, when long, appears to have been equivalent to the Greek vowel which was marked by the diphthongal notation ου, and when ſhort it ſeems to have approached in ſound to omicron; being apparently near in character, or perhaps ſometimes the ſame, with the ſeventh Engliſh vowel, the *u* in *ſun*, *ſum*, which bears the ſame ſound as *o* in *ſon*, *ſome*.

It has been ſuppoſed that the Greek alphabet, in the days of ſome of the oldeſt extant inſcriptions, had only four vowel-characters, A, E, I, O, but Mr. Payne Knight, in his very learned, ingenious, and elaborate eſſay on the ſubject, ſays that all the five ſingle vowels are found in the earlieſt ſtage to which the alphabet can be traced.

The omicron nevertheleſs occurs frequently ſingle, in words where the practice of aftertimes gave the diphthongal notation ου, but I do not recollect ypſilon ever ſtanding in the ſituation of that double character. The preſumption follows that the ſound repreſented by omicron alone had more analogy with the ſound repreſented by the combination ου, than the ſound repreſented by ypſilon alone. The antient Etruſcan inſcriptions exhibit no more than four vowel-characters A, E, I, and V. The latter of theſe probably repreſented both *o* and *u*; for we find the names Apollo, Caſtor, and Polydeuces, or Pollux, as the Romans afterward abbreviated the name, written Apvlv, Kaſtvr, and Pvltvke. Nor does the proof reſt here; for Quintilian informs us that the early Romans wrote *o* or *u* without very ſteddy diſcrimination; ſo that for *Hecuba*, *nutrix*, *dederunt*, *prohaverunt*, were found often *Hecoba*, *notrix*, *dederont*, *probaveront*; and, on the contrary, for *Colchides* and *Polyxena*, they wrote *Culchides* and *Pulyxena*[a]. The two latter words, paſſing to them from the Greeks, afford ſtrong preſumption of affinity between the Greek omicron and the Roman ſhort *u*; which derives confirmation from other circumſtances obvious to the claſſical reader. Nor are we without additional proof in the mo-

[a] Quintil. Inſt. Or. l. 1, c. 4.

dern

dern ſpeech of Italy, in which we find the Latin *u* frequently becoming *o*, and ſometimes on the contrary, tho rarely, *o* becoming *u*.

The Latin conſonants appear to have been moſtly what are repreſented by the ſame characters in moſt of the modern languages of Europe. Difficulty or doubt occur only about *c*, and *f*, and *v*. Whether *c* before *e* and *i* was pronounced like the Engliſh *ch*, as by the modern Romans, Tuſcans, and Neapolitans, or like the Engliſh *c*, bearing in that ſituation the power of *s*, which is the pronuntiation of the Bologneſe, Venetians, and all the Lombards, as well as of the Spaniards, Portugueſe, Provincials, Gaſcoons, of the greater part of thoſe in ſhort, whoſe ſpeeches approach the Italian in affinity with the Latin, is a queſtion that can probably never be reſolved. What alſo was that pronuntiation of *f* which, in the times of Cicero and Quintilian, defied the power of a Grecian voice[p], will probably be ever ſought in vain; for the modern Greek φ is preciſely the modern Italian *f* and our own, in common with the reſt of Europe. It has been, of later years, generally agreed among the learned that the Roman V was pronounced as our W. Mr. Payne Knight ſays it certainly was, and I reckon his authority high. But the Greek writers repreſented the Roman V, in proper names, ſometimes by their

[p] Quintil. Inſt. Or.

diphthongal notation ΟΥ, which now among the Greeks, and probably always, had, before a vowel, the power of our W; and ſometimes they repreſented it by their ſingle character B, which I think we may ſay certainly never had that power, but probably always, at leaſt among ſome of the Greeks and on ſome occaſions, the power of our V. In addition then to this evidence from antient orthography, we gain proof from modern pronuntiation, not in one country or one language, but in widely diſtant countries and very different languages, of the probability that the pronuntiation of this character was not always and everywhere the ſame. The joke againſt the cockneys, about *wine* and *vine*, *weal* and *veal*, with their clear ability to make the diſtinction of the words, and their inability, from habit, to avoid perverſion of the diſtinction, is familiar among ourſelves. But among the Neapolitans, and among the Languedocians and Provincials, we find a ſimilar confuſion. The W they have not in their pronuntiation; but they pronounce indifferently *b* and *v*; inſomuch that among the Languedocians it is common to write only one character for repreſentation of either ſound. In the ſpeech of Rome itſelf we find a near approach to the London cockney confuſion of V and W. The name formed from the Latin Paulus, for inſtance, the modern Romans ſpeak and write indifferently *Paolo* and *Pavolo*, while the Spaniards write it *Pablo*, and pronounce either

either *Pablo* or *Pavlo*. It appears to me probable that the old Roman V was of double, or rather treble pronuntiation, ſometimes as our V, ſometimes as our W, and ſometimes, it ſhould appear from the poets, no way differing from the Latin vowel U.

SECTION X.

Of the Orthography, Quantity, and Accent of the GREEK and LATIN LANGUAGES.

WE gather ſatisfactorily, from the Greek and Latin writers, that the orthography of their languages was not irregular and prepoſterous, like the Engliſh, nor abounding like the French, with letters for the eye which, for the ear, are nullities, but, as the modern Italian and Spaniſh and Greek, ſimple and rational, ſo that when the ſounds, peculiar to the ſeveral characters and to a very few abitrary combinations, were known, the articulation of ſyllables could hardly be miſtaken. Having ſurveyed the alphabets, therefore, we may proceed to inquire concerning thoſe inſeparable concomitants of articulation, ſo important in the Harmony of Language, Accent, and Quantity.

'The power to judge of the length and ſhort-'neſs, and of the ſharpneſs and flatneſs of all 'ſounds in ſpeech, is placed by nature in the ear 'alone [q]'. This ſeems ſo obvious a truth, that the concurrent authorities of Cicero and Quintilian, which we find for it, ſhould ſeem hardly ne-

[q] Omnium longitudinum & brevitatum in ſonis, ſicut acutarum graviumque vocum, judicium natura in auribus noſtris collocavit. M. T. Cic. Orat. ſ. 51.

So Quintilian: Illa vero non niſi aure exiguntur, quæ fiunt per ſonos. Inſt. Or. l. 1, c. 5.

ceſſary

ceſſary to inſure its immediate and univerſal reception; yet, from the practice of our ſchools and univerſities, tho the authority of thoſe writers is generally held ſufficiently high among them, it ſhould ſeem that it is not there admitted. To know what ſyllables of the antient languages were eſteemed long or ſhort by the antients themſelves, is held out as among the moſt important objects for the ſcholar. The claim even to ſpeak 'according to quantity,' is very extenſively aſſerted. But the explanation of what that claim means is not readily to be obtained, even in our univerſities. However that it does not extend to the expreſſion of all differences by the voice, ſo that they may be ſenſible to the ear, and that it does not admit the judgement of the ear for deciding concerning the length and ſhortneſs of ſyllables ſpoken, is moſt readily obvious. Why certain ſyllables in the Greek and Latin languages, are intitled long, and certain others ſhort, ſo that almoſt all are arranged under thoſe two deſcriptions, might ſeem reſerved as a cabaliſtical myſtery, the reaſon of which is not to be challenged.

Nevertheleſs there have been eminent ſcholars, even eminent teachers in our ſchools and univerſities, who have not ſcrupled to declare all ſuch claim of 'ſpeaking according to quantity' abſurd. Indeed were the claim never made, it could not ſurely be diſgraceful to the modern ſcholar to be unable to expreſs exactly the antient ſound of the

ſyllables

ſyllables of a dead language, whether for length or any other circumſtance. Thoſe at all verſed in forein living ſpeeches well know how few, after childhood, acquire the exact manner of pronouncing any forein language, tho poſſeſſing every advantage of conſtant intercourſe with thoſe who ſpeak it moſt perfectly. Among ourſelves, it is notorious enough that the moſt unlettered and ignorant can diſcern and be ready enough to ridicule the deficiencies of a Frenchman's pronuntiation of Engliſh, who may have converſed many years among Engliſhmen. Why then is it neceſſary, and how can it be rational, to pretend to perfect pronuntiation of a language no longer to be known but from books?

Nevertheleſs it cannot but become the claſſical ſcholar to avail himſelf, as he beſt may, of the large information remaining from the Greek and Latin writers themſelves, concerning the pronuntiation of their languages and the mechaniſm of their verſe. Of that part of pronuntiation, therefore which depends upon articulation, it has been endevored, in the pages immediately preceding, to give the beſt view that the ſcattered means remaining may inable us to gain. We proceed now to the other incidents of ſpeech, which we find eſteemed by the Greek and Latin writers moſt important to the Harmony of Language, namely Quantity and Accent.

In

In the Greek and Latin languages, we have obſerved, as in our own, the vowels were divided into long and ſhort; the long having generally double the time or quantity of the ſhort[r]. Of the Greek vowel-characters, two, η and ω, marked only long ſounds, and two others, ε and ο, only ſhort ſounds; but the other long and ſhort vowels were not diſtinguiſhed in writing: nor in later ages were any of the Latin alphabet, tho in the time of the republic, combinations, ſuch as are found in Engliſh orthography, were often uſed to indicate long vowel-ſounds[s].

Vowels being long and ſhort, it follows of courſe that ſyllables muſt be long and ſhort; nor were the rules of quantity, in the antient languages, different from thoſe which we have obſerved to hold in our own, except that, with regard to written characters, they were more ſimple, inaſmuch as the orthography was more regular. A long vowel, followed by a conſonant, made a

[r] Longam (ſyllabam) eſſe duorum temporum, brevem unius, etiam pueri ſciunt. Quintil. Inſt. Or. l. 9, c. 4.

[s] Uſque ad Accium, & ultra, porrectas ſyllabas geminis vocalibus ſcripſerunt. Quintil. l. 1, c. 7. Thus, as Foſter has obſerved, *cogo* was written *coago*, *libo* was *leibo*, and *dico deico*; *egi*, the preterit with the temporal augment from *ago*, preſerved the *a* thus, *aegi*; and *edi* and *emi* from *edo* and *emo*, doubled the *e* thus *eedi*, *eemi*. Inſtances, as he remarks, are numerous in the Leges regiæ & Decemvirales, collected by Lipſius, and given alſo by Sylburgius.

long

Greek and the Latin language, monoſyllables of courſe excepted, had one ſyllable offered to the ear more prominently, with a ſharper tone, than the reſt; ſmall unimportant words only, ſometimes, in the flow of ſentences, loſing the diſtinction [y]. Here then, in the outſet, we find exact accordance with what is obvious in four, at leaſt, of the living languages of Europe, the Italian, the Spaniſh, the modern Greek, and the Engliſh; I believe I might add the Welſh, the German, and perhaps others: I know of no exception but for the French. In the four languages firſt mentioned, the accent is important, not only to the gracefulneſs of pronuntiation, but often to diſtinction of meaning. It is altogether ſo important, that dictionaries of thoſe languages have it marked on every word not monoſyllabical, as a matter eſſential to the accommodation of learners.

But we find that, in the Greek and Latin, the ſituation of the acute accent was determined by rules unknown to any modern language of weſtern Europe. In regard to thoſe rules, however, the two antient languages differed from each other, ſcarcely leſs than from thoſe modern tongues. The rules for the Latin were remarkably ſimple; and they remain delivered to us on the higheſt authority, in the cleareſt terms [z]. In diſſyllabical

[y] Dion. Hal. de Struct. Or. ſ. 2. Cic. ad Brut. 18. Quintil. Inſt. Or. l. 1, c. 5, &c.

[z] Quintil. Inſt. Or.

words,

words, the firſt ſyllable always bore the acute. In polyſyllables the place of the acute was determined by the quantity of the penultimate: if this was long, the acute reſted on it; if ſhort, then the antepenultimate, whether long or ſhort, bore the acute. Theſe rules, tho no living tongue of weſtern Europe acknowleges them, are yet eaſy in application for modern voices, eſpecially Italian and Engliſh; and accordingly all Italian and Engliſh ſcholars, in ſpeaking with any care, pronounce in conformity to them. Thus far then we have nothing to lead us to believe that the accentuation of the Latin differed materially from that of moſt of the principal languages of modern Europe.

We learn then, from the ſame great authority, that the Greek rules differed from the Latin very materially: they were far leſs ſimple, and the accentuation, which had in conſequence more variety, was, even to Roman ears, much more pleaſing than their own. We have not however from the ſame, or from any equal authority, a complete account of the Greek rules of accentuation; the works of eminent men, who, in the beſt times, treated expreſsly on the ſubject, having been all loſt: but, from the beſt times, we have numerous criticiſms on the accentuation of particular words, in ſo many inſtances confirming the rules, delivered to us indeed only by late grammarians, but

profeſſedly drawn by them from writers of the beſt ages, that the credit of thoſe rules ſeems altogether abundantly eſtabliſhed. In Grecian ſpeech the accent was frequently, where in Latin it never occurred, on the laſt ſyllable; and, indifferently, on a long or a ſhort laſt ſyllable. When not on the laſt, its place was generally determined by quantity; not, however, as in Latin, by the quantity of the penultimate, but generally by that of the laſt ſyllable: if this was long, the penultimate, whatever its quantity, had the acute; if ſhort, then, with a few exceptions, the antepenultimate had the acute. Before the antepenultimate, equally in Greek and in Latin, the acute was denied a place.

In theſe rules, differing from anything obtaining in the weſtern languages of modern Europe, there is however yet nothing in any manner or degree implying that the accent, in either of the antient learned languages, differed from what is found in the modern Greek, daughter of one, in the Italian and Spaniſh, daughters of the other, or in the Engliſh, which, tho compoſed in large proportion of ſcions from the Latin and its derivatives, is, in its ſtock, of another kind.

The antients acknowleged three different accents, acute, grave, and circumflex. Of theſe the acute is univerſally deſcribed as the eminent accent, admitting no equal within the ſame word; and

and in this the antient and modern languages agree. A term was then wanting to diſtinguiſh collectively the ſyllables which had not the acute, or ſharp accent, and the term adopted was Grave, analogous to our muſical term Flat. The circumflex is deſcribed as a compound accent, formed of the ſharp and flat combined in one ſyllable. The circumflex therefore could have exiſtence only in a long ſyllable, and, of long ſyllables, only in thoſe whoſe vowel was long. Containing the acute, it was always the principal accent of the word. For place it was confined, in Greek, to the laſt ſyllable and the penultimate; in Latin, equally with the ſimple acute, it was denied to the laſt ſyllable. Perhaps in moſt modern languages the circumflex exiſts, tho probably it was offered to the ear with more characteriſtical deciſion by antient, and eſpecially by Grecian voices. The diſtinction of acute or ſharp and grave or flat, for which the leſs correct terms accented and unaccented are often ſubſtituted, is obvious in perhaps all the languages of modern Europe, except the French, as eſſential to a juſt pronuntiation.

But it has been a favorite notion of ſome learned men, that the accents of poetry, oratory, and even common diſcourſe, in antient Greece and Rome, in the politeſt ages, differed from anything in the polite pronuntiation of modern Europe, being ſtrictly muſical; ſo that all communication

by ſpeech was in what we call recitative. If therefore anything remains like it in modern times, it is among the American ſavages, or, in Europe, among the moſt uneducated of the Corniſh Engliſh, and perhaps ſome people in corners of the continent, remote from capitals. This notion, whatever character of whimſicalneſs it may bear, will require ſome conſideration, on account, not only of the reputation of thoſe who have maintained it, but of the high claſſical authority they claim in ſupport of it, and moreover as the diſcuſſion may lead to conſiderable elucidation of our ſubject.

The authority relied on, as moſt pointedly to the purpoſe, is a paſſage of Dionyſius of Halicarnaſſus. 'The melody of common diſcourſe,' ſays that able writer, in his Treatiſe on Litterary Compoſition, 'is comprized within the meaſure of (that 'interval of the Grecian muſical ſyſtem called) the '*diapente*, never riſing more than three tones and 'a hemitone, nor ſinking more.'

When the Grecian muſical ſyſtem is more completely explained than it has yet been, we may perhaps be better inabled to judge how far the diapente may be a meaſure for the tones of common ſpeech in modern languages. In the mean time all that I ſhall undertake immediately upon this paſſage to obſerve, is, that Dionyſius ſpeaks in it, not of the extent of tone that may have place in one word, but of what may be admitted

in

in a diſcourſe; and I will own that I can gather from it little more than a general concluſion, to expreſs which I will borrow a ſentence from Terentianus Maurus: 'Grecian diligence,' ſays that writer, 'was ſingularly directed to the ſtudy of lan-'guage, inveſtigating its properties, and poliſhing 'it, even to the nail's end.' Should Engliſh diligence ever take a ſimilar direction, whether the project of the ingenious Mr. Steele, for noting the tones of common diſcourſe, may be perfected or no, thoſe tones however might perhaps be again as familiarly treated of as they were formerly by the Greek writers, without neceſſity for explanation at every ſtep, and without riſk of being miſunderſtood.

But we have, in the former part of this inquiry, adverted to the natural and neceſſary analogy between the harmony of language and muſic. Speaking and ſinging are different operations of the ſame organs, producing different effects[y].

[y] The ingenious and learned anonymous author of a little tract, intitled the Art of delivering written Language, has obſerved, I think juſtly, that 'the eſſential and chief difference 'between the tones uſed in ſpeaking and ſinging, lies in the 'latter being carried on by diſtinct intervals of ſome continu-'ance, that will harmonize with other accompanying ſounds; 'while the former is, in general, made up of ſuch minute and 'evaneſcent variations and inflexions of voice (tho now and 'then leaping from one muſical note to another conſiderably 'diſtant, p. 67.) as could not poſſibly have a place in any ſcale 'of practical muſic whatever.' Ch. 7, p. 69.

The antient writers on muſic and language never loſt ſight of either the analogy or the differences. Muſical terms, and circumſtances in muſic, continually offering themſelves as convenient for deſcribing or illuſtrating the harmony of language, were uſed by them freely: but the more carefully their works are ſtudied, the more it will fully appear that they were always attentive to the differences of ſpeech and muſic.

On the contrary, among the modern learned, among ſome, through want of conſidering the analogy between the tones of ſpeech and muſic, and among many perhaps through a total want of muſical knowlege, the very multiplication of terms, for the purpoſe of preciſion, has ſuperinduced confuſion. For, with us, what in muſic is called the Time, being in language called the Quantity, what in muſic is called a Note, being in language called an Accent, or ſometimes a Tone; while the word Tone has in muſic a ſpecific and well-known meaning, whereas, applied to language, its meaning is vague; learned men being then often unmuſical, and muſicians commonly unlearned, the notion has gained that different names, given to the ſame thing differently combined, mean different things, and not only the harmony of language has failed of that elucidation which can come only through a juſt conſideration of its analogy with muſic, but miſtakes

have

have gained authority, and no ſmall confuſion has reſulted.

The very learned Dr. Foſter, to whoſe treatiſe, in defence of the Greek accents, with gratitude I acknowlege myſelf indebted for the firſt clew toward the unravelling, which I have attempted, of the harmony of language, has been by no means free from ſuch miſtakes. There is, in his learned work, one ſtrange error, into which apparently he has been frightened by his opponents; perhaps indeed more an error of phraſe than of opinion; but it is at the ſame time ſo adverſe to his favorite and juſt purpoſe, and ſo obvious to detection, that, unleſs made and perſevered in under the impreſſion of alarm, it appears unaccountable. It relates to a paſſage of Dionyſius of Halicarnaſſus, important enough to our ſubject of itſelf to require notice. 'I know,' ſays the doctor, 'that 'Dionyſius of Halicarnaſſus ſpeaks of the con-'trariety of accents to meter on ſome occaſions; 'and that paſſage hath been urged as affording an 'invincible and concluſive argument againſt the 'uſe of accents in general among the old Greeks. 'But if we conſider this paſſage a little, we ſhall 'ſee how very unfairly it has been repreſented in 'relation to this ſubject. I allow then that Dio-'nyſius doth complain of accents as ſubverſive of 'quantity on ſome occaſions; but on what occa-'ſions? Why, when ſome unſkilful compoſers of

'muſic, they who ſet the Greek odes to 'muſic, did ſometimes join a long ſyllable to a 'ſhort note, an acuted one to a grave note, and 'vice verſa; who made, as he there ſays, the 'words bend to the muſical notes, and not the 'notes to the words.'

Now in truth there is not, in the paſſage referred to, nor in any other paſſage of Dionyſius, one ſyllable about the contrariety of accents to meter, nor any kind or degree of complaint, expreſſed or implied, of accents as ſubverſive of quantity; and it is very remarkable that the doctor's own very juſt explanation relates to a very different thing; not the contrariety of accent to meter, not the ſubverſion of quantity by accent, but the contrariety of ſome Greek vocal muſic to both quantity and accent, and the ſubverſion of both by that muſic; muſic, apparently, not of an unſkilful compoſer, as the doctor has ſuppoſed, but certainly of a compoſer who did not ſcruple to give effect to his own art at the expence of the poet's art, to improve the muſical melody by the ſubverſion of the poetical.

The paſſage, well deſerving attention from whoever may have curioſity for the ſubject, runs thus: 'Muſic,' ſays Dionyſius, 'inſtead of adapting 'notes to the words, aſſumes to itſelf to ſubject 'the words to its notes. Among numerous in'ſtances, the lyric verſes addreſſed by Electra to the 'chorus,

'chorus, in Euripides's tragedy of Oreſtes, will 'furniſh example:

Σῖγα, σῖγα, λευκὸν ἴχνος ἀρβύλης
Τιθεῖτε, μὴ κτυπεῖτε.
Ἀποπρόβατ' ἐκεῖσ', ἀπόπροθι κοίτας.

'In this paſſage the words Σῖγα, σῖγα, λευκὸν are 'all ſung with the ſame note, tho each has, in 'ſpeech, a ſharp and a flat ſyllable. The laſt ſyl-'lable of ἀρβύλης has the ſame note with the ſe-'cond, tho, in ſpeech, two acute accents can no 'how have place in the ſame word. In τιθεῖτε alſo 'the firſt ſyllable has a lower note, and the two 'others have the ſame higher note. In κτυπεῖτε 'the expreſſion of the circumflex is omitted, and 'its ſyllable has the ſame note with a ſyllable not 'bearing the ſame accent. Finally, in ἀποπρόβατε, 'the acute note is not given to its proper ſyllable, 'the third, but is transferred to the fourth.

'Similar licence may be ſeen in regard to quan-'tities. In ſpeaking and reading, the quantities 'of ſyllables are not violated or tranſpoſed, but 'the proportion of length and ſhortneſs, preſcribed 'by nature or cuſtom, is regularly obſerved. But 'muſic, here lengthening, there ſhortening, will 'ſometimes even invert the juſt proportions, mak-'ing ſyllables conform to its times, inſtead of 'adapting its times to the proper quantities of 'ſyllables.'

Thus

Thus far Dionyſius; and as well ſurely might it be contended that he complains of quantity ſubverting accent, as of accent ſubverting quantity. But I will venture to ſay that in the extant writings, not of Dionyſius only, but of all antiquity, there is not a ſyllable of complaint or declaration of the contrariety of accents to meter, or of the ſubverſion of quantity by accent. Nor is the claim of extenſive reading at all neceſſary to found the aſſertion; for, if any ſuch complaint or declaration exiſted, the learning, the diligence, the zeal of Dr. Foſter's opponents would have long ago diſcovered, publiſhed, republiſhed, and endleſsly triumphed in it.

That againſt which alone Dionyſius directs his complaint is muſic, and muſic that had evidently public favor in the Auguſtan age. He complains of it, in direct and clear terms, as taking liberties, which he could not approve, with accents as well as with quantities. This muſic nevertheleſs might not only in itſelf be fine, but, for anything ſaid by the critic, it might accord admirably with the ſpirit of the poetry, tho it diſturbed or even ſubverted the cadence and orthoëpical melody of the verſe. It can hardly fail to ſtrike the muſical reader, and indeed deſerves his notice, that, were Euripides's Greek out of ſight, this paſſage of Dionyſius, inſtead of a criticiſm of eighteen centuries ſtanding, might ſeem originally intended for

an Italian opera, or an Engliſh oratorio, of the preſent day.

But a fact, tranſmitted to us on the high authority of Cicero, has been conſidered by ſome as clearly indicating, that the common pronuntiation of antient Rome, as well as that of Greece, was ſtrictly and properly muſical; and, however ſtrange and even ridiculous it may appear to us, that the Roman orators certainly ſpoke from the roſtra to the aſſembled people in regular recitative. For Caius Gracchus, as that greateſt of thoſe orators relates, uſed to be attended in the forum by a ſlave, with a flute or pitchpipe, whoſe office was to give the tone by which, in addreſſing the multitude, he ſhould modulate his voice. Certainly ſuch an attendant would make an awkward figure, might order allow his appearance, in our houſes of parliament, or courts of juſtice; and the ridicule of the thing could not fail to overbear its uſe. But would it not probably have been ſo alſo in the ſenate-houſe at Rome? Even in the forum the practice appears to have been peculiar to one popular orator; or, at leaſt, not ventured upon by his ſucceſſors, in more poliſhed times. Yet, if an orator in the Roman forum, ſurrounded and ſhielded by his partizans, might have recourſe to it, and find it advantageous for preparing his voice to addreſs thronging thouſands in the open air, is it clear that it might not alſo be uſefully adopted by

by a candidate for popular favor, ſpeaking from a ſcaffold in Palace-yard, or from the huſtings in Covent-garden? There have indeed been inſtances in the houſe of commons, which may be remembered by many, of a fine deep manly voice, which has been univerſally pleaſing, while kept within bounds, but when urged by paſſion to ſtrain for impreſſion, has riſen to what in muſical phraſe might be called a feigned voice, ſqueaking, harſh and offenſive. Poſſibly thoſe who have obſerved ſuch circumſtances may be inclined to think that, even in the houſe of commons, could it be ſo uſed as to be heard only by the orator himſelf and thoſe on the ſame bench, a pitchpipe might be ſometimes advantageous.

It can ſcarcely be worth while to notice the ſtory of the Athenian herb-woman and the philoſopher from an Æolian colony, who valued himſelf upon having acquired the fine Attic pronuntiation. Is there a cockney or a weſt-country herb-woman in Covent-garden who would not at once diſtinguiſh an Iriſh or a Scotiſh or a Yorkſhire philoſopher by his accent?

I am therefore far from propoſing to contend that, between the accentuation of the antient languages and of the modern, there were not ſhades of difference no longer now to be aſcertained, or perhaps even imagined. Not only in the different modern nations, but in the different provinces of every

every extenſive nation, differences of intonation, every body knows, are found. Yet it may I think ſafely be affirmed, that, taking the four modern languages before mentioned, the Italian, Spaniſh, modern Greek, and Engliſh, for example, the differences are not ſo great between the ſeveral languages, in polite converſation, as between the provincial dialects of every one of them among uncultivated perſons. For teſtimony to this, appeal may be made to any acquainted with thoſe languages, who have travelled the length of England, or little more than half the length of England, giving any attention to the ſpeech of the country people. In going from the ſouth, before the border of Yorkſhire is reached, if their converſation is obſerved, at a diſtance where articulation is yet undiſtinguiſhable, their tones will aſſure the liſtening ſtranger that the dialect is new to him; inſomuch that he might ſuppoſe the language wholly different, when the words, put in writing, would be found preciſely what he would himſelf uſe.

In Dionyſius's treatiſe on litterary compoſition [*], there has fallen from him, incidentally, a detail of the ſteps by which reading was taught among the Greeks: 'Firſt,' he ſays, 'we learn the 'names of the letters; then their ſhapes and 'powers: thus we proceed to ſyllables, and all the

[*] Dion. Hal. de Or. Struct. ſ. 25.

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'circumſtances of ſyllables. After this we get to 'words, and whatever is incidental to words; as 'long quantities, ſhort quantities, and accents.' Here we find preciſely the ſteps by which we learn to read Engliſh, Spaniſh, Italian, and modern Greek. Dionyſius carries the detail no further, his purpoſe having been meerly to illuſtrate another ſubject by this example: but we may eaſily extend it, under the guidance of claſſical authority, and ſtill find agreement between the old and the modern languages. Thus, as the Greek teacher muſt direct his pupil to make the juſt difference in pronuntiation between the long ſound of ω in βώλος and the ſhort ſound of ο in βόλος, ſo the Engliſh teacher muſt require attention to the ſimilar difference between the long *ó* in the firſt ſyllable of *polar*, and the ſhort *o* in the firſt of *poliſh*. The Greek teacher, before the accentual marks became common in books, muſt of courſe have informed his pupil that αλλα, meaning *but*, and αλλα, meaning *others*, were written alike; that he muſt therefore diſcover from the context which word was intended, and then, in reading as in ſpeaking, he muſt be careful to diſtinguiſh it, by giving the ſharp accent to the laſt ſyllable in one caſe, ἀλλὰ [s], and to the firſt in the other, ἄλλα.

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[s] In Greek manuſcripts, as in modern printed dictionaries, it was ſufficient to mark the ſharp ſyllable, and the tones of the reſt

The modern Italian teacher muſt inform his pupil of exactly the ſame diſtinction between *amo*, the firſt perſon of the preſent tenſe, meaning *I love*, and *amò*, the third of the paſſed tenſe, meaning *he loved*; and the Engliſhman muſt refer to preciſely the ſame power of the accent alone, for diſtinguiſhing *préſent*, the noun and the adjective, from the verb *preſént*. But the French teacher will inform his pupil that his language is without accent. Marks indeed it uſes, which, in other languages diſtinguiſh accents, but in French only direct articulation, or furniſh diſtinction of words for the eye, which, for the ear, have none. This ſurely, to an Engliſhman or an Italian, muſt appear far ſtranger and more unintelligible, far wider of all analogy with circumſtances in Engliſh or Italian ſpeech, than anything to be found in Dionyſius, Cicero, Quintilian, or any other antient writer concern-

reſt would be known of courſe. The mark of the flat therefore, the line pointing upward toward the left, little wanted for its proper purpoſe, grew into uſe among tranſcribers, whether for any convenience, or through meer capricious faſhion, to indicate the ſharp accent whenever it fell on the laſt ſyllable of a word. That this mark, in that ſituation, is intended to indicate the ſharp accent, and only the ſharp, in all Greek manuſcripts, is moſt ſatisfactorily proved by Doctor Foſter, in his reply to Dr. Galley; and the practice of the modern Greeks, both in writing and in pronuntiation, exactly agrees with what he has ſhown to have been that of their predeceſſors.

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ing the accents of the Greek and Latin. The circumſtances of French pronuntiation may perhaps come among matters of future inquiry. At preſent ſuffice it that nothing remaining in antient authors ſhows, or gives reaſon to imagine, that the accentuation of well-educated perſons of the polite ages of Athens and antient Rome, differed ſo much, or ſo characteriſtically, from that of the well-educated of London, Florence, and Rome of the preſent day, as the accentuation of the people of the ſouth of England from that of thoſe of the north, in ſpeaking the ſame Engliſh language.

SECTION XI.

Of the Rhythmus or Cadence of the GREEK and LATIN LANGUAGES.

If we are now truly acquainted with the nature and general qualities of accent and quantity, as they exiſted in Greek and Roman ſpeech, without undertaking for preciſion in the juſt expreſſion of them, we may proceed to inquire concerning Rhythmus or Cadence. What this was, among the antients, information remains to us ſo full, and of ſuch authority, that the miſtakes and doubts and differences about it, which have been entertained among the learned, ſeem attributable only to their want of leiſure or inclination for the labor of analyſis, neceſſary for a ſufficiently accurate acquaintance with thoſe elemental ſounds of which rhythmus muſt be compounded.

Quintilian deſcribes the antient RHYTHMUS, and explains its difference from METER thus *, 'All compoſition, menſuration, and arrangement 'of

* Omnis ſtructura ac dimenſio et copulatio vocum conſtat aut numeris (numeros Ῥυθμοὺς accipi volo) aut μέτρῳ, id eſt dimenſione quadam. Quod etiam ſi conſtat utrunque pedibus, habet tamen ſimplicem differentiam. Nam rhythmi, id eſt numeri, ſpatio temporum conſtant: metra etiam ordine: ideoque alterum eſſe quantitatis videtur, alterum qualitatis. Ῥυθμὸς

'of ſounds, muſt depend either upon CADENCE'
'or upon METER, which is but another name for
'menſuration. Now tho both conſiſt of feet, yet
'have they a plain difference. RHYTHMUS, NUM-
'BERS, cadence, or time-keeping, depend meerly
'upon the ſpace of certain portions of time; but
'to conſtitute meter, a certain order of different
'portions of time is requiſite. To the former
'therefore quantity of time only is neceſſary; to
'the latter quality alſo. Rhythmus is either EVEN,
'as in the dactyl, whoſe one long ſyllable is com-

aut par eſt, ut dactylus; unam enim ſyllabum parem (duobus) brevibus habet. Eſt quidem vis eadem et aliis pedibus, ſed nomen illud tenet. Longam eſſe duorum temporum, brevem unius, etiam pueri ſciunt. Aut ſeſcuplex, ut pæon; cujus vis eſt ex longa et tribus brevibus; quique ei contrarius, ex tribus brevibus et longa, vel alio quoquo modo tempora tria ad duo relata ſeſcuplum faciunt: aut duplex, ut iambus; nam eſt ex brevi et longa; quique eſt ei contrarius. Sunt hi et metrici pedes; ſed hoc intereſt, quod rhythmo indifferens eſt dactyluſne ille priores habeat breves, an ſequentes: TEMPUS ENIM SOLUM METITUR, UT A SUBLEVATIONE AD POSITIONEM IISDEM SIT SPATIIS PEDEM; in verſu pro dactylo poni not poterit anapæſtus vel ſpondeus; nec pæon eadem ratione a brevibus incipiet ac deſinet.——Sunt et illa diſcrimina, quod rhythmis libera ſpatia, metris finita ſunt: et his certæ clauſulæ; illi quo modo cœperant currunt uſque ad μεταβολὴν, id eſt tranſitum in aliud genus rhythmi: et quod metrum in verbis modo, rhythmus etiam in corporis motu eſt.

[d] Thus I venture to tranſlate his word *numeri*, which, it appears, was not ſo in received uſe for his purpoſe, but that he has thought neceſſary to add that he conſidered it as equivalent to the Greek ῥυθμοὶ.

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'menſurate with its two ſhort ones, (other feet 'equally fill the even cadence, but dactyl is the 'prevailing name, and every boy knows that a 'long ſyllable has two times, a ſhort ſyllable 'one) or it is SESCUPLE, as in the pæon, com-'poſed of a long ſyllable and three ſhort ones, 'or on the contrary, of three ſhort and one long, 'or of three times added to two in any man-'ner, ſo that the whole being divided into two 'parts, one may be half more than the other; 'or it is DOUBLE, as in the Iambic, compoſed of 'one ſhort and one long ſyllable, or the reverſe. 'Theſe are metrical feet alſo. But this diſtinction 'is to be obſerved; that it is indifferent to rhyth-'mus whether the two ſhort ſyllables precede or 'follow the long one; the even or dactylic rhyth-'mus will, in either caſe, be produced; for which 'it ſuffices that, when the time is duly meaſured, 'by alternately raiſing and dropping the hand or 'foot, each action mark an equal portion. But 'in verſe an anapeſt or a ſpondee cannot always be 'ſubſtituted for a dactyl, nor is it indifferent 'whether a pæon begin or end with the ſhort 'ſyllables. There are moreover theſe differences: 'ſpace for rhythmus is unlimited: ſuch as the 'rhythmus began, ſuch it may go on to the 'μεταβολὴ; that is till a change to another rhyth-'mus.' (Thus it goes through a whole epic poem unchanged.) 'But ſpace for meaſures is bounded: 'meaſures are dealt out in portions, (verſes) con-

'fined to certain limits. Moreover meter exists 'in words only, but rhythmus (time-keeping) 'may be equally exhibited in motion of the body' (as in dance). Thus far the author's meaning is perſpicuous. What follows has been variouſly underſtood by commentators, and I apprehend rightly by none. Indeed here ſeems evident corruption from tranſcribers; and yet the ſenſe ſo ſhines through the miſt that it might be gathered perhaps very nearly. It is however leſs wanted for our purpoſe than what precedes; and a paſſage amended without authority could not have the deſirable weight.

But however we might wiſh for more information, that contained in the paſſage which I have tranſlated, is of very high value. With a diſtinctneſs, as if the able author foreſaw the future want of explanation which, for his own time, might be nearly ſuperfluous, he ſhows that the rhythmus of the Greeks and Latins had preciſely the varieties of the common and triple time of modern muſic. Common time was called the even, and triple time the double rhythmus; the reaſon of which names will occur preſently for obſervation. Theſe times or cadences are eſſentially the ſame which we have remarked in Engliſh and modern Italian poetry, differing however in the proportions which each bears to the other, as well as in the manner of indicating thoſe proportions. The meaſures of ſyllables having been carefully obſerved by

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the antients ſo as to be made obvious to the ear in pronuntiation, one long and one ſhort ſyllable ſufficed to mark triple time; juſt as in muſic two notes, of which one is double the length of the other, marks triple time. But to give characteriſtical indication of common time, three ſyllables were neceſſary, one long and two ſhort. Two long ſyllables might indeed fill the meaſure, and carry on indication of the character of cadence already impreſſed upon the ear; but ſyllables all of equal length can of themſelves impreſs no character of cadence. On the contrary, in modern poetry (taking the character of Italian, Spaniſh, modern Greek and Engliſh for the general character of modern poetry) the inſtrumentality of accent being employed to aſſiſt the indication of cadence, and the comparative length of ſyllables being therefore leſs important, two ſyllables ſuffice to fill the even cadence, and thus two ſyllables have become its general meaſure; variety and character being ſupplied by accent. But with the modern negligence concerning proportionate length of ſyllables, two ſyllables cannot give characteriſtical indication of the triple cadence, even with the help of accent; three are neceſſary. Hence the modern even cadence bears to the triple the proportion of two to three, whereas the antient even cadence bore to the triple the proportion of four to three. To thoſe ever ſo little verſed in the modern nota-

tion of muſic, this may be readily explained thus: the modern even or common cadence bears to the triple the proportion of the muſical time marked $\frac{2}{4}$ to the muſical time marked $\frac{3}{4}$: but the antient even cadence (rhythmus par) bore to the antient double cadence (rhythmus duplex) the ſame proportion which the muſical time marked C bears to the muſical time marked $\frac{3}{4}$, or which the muſical time marked $\frac{2}{4}$ bears to that marked $\frac{3}{8}$.

But we find that a third variety of time, called the ſeſcuple cadence, analogous to a muſical bar of five equal notes, was acknowleged by the accurate diligence of the antients, in their inquiries into the power of ſounds in ſpeech. This rhythmus, however, even among them, was eſteemed little fit for poetry, but advantageous in proſe. In modern poetry and modern muſic it is equally unknown.

But the meaſures of ſyllables, in proper pronuntiation among the antients, had not completely the preciſion of muſical meaſures; for as we have before obſerved, neither all thoſe arranged under the deſcription of long ſyllables were exactly commenſurate, nor all thoſe arranged under the deſcription of ſhort ſyllables; and yet the differences neither of long ſyllables nor of ſhort ſyllables were of any aſcertained proportion, nor indeed of any proportion noticed in the ſtructure of verſe. Theſe differences were minute; and yet, in frequent

quent occurrence they might in ſome degree derange a meaſure depending wholly upon the comparative length of ſyllables, and no way indicated by accent. It was probably in part to obviate this inconvenience, as well as to aſſiſt the leſs ready ear, that the antients had recourſe to indication of another kind; they beat time to poetry as to muſic. But a ſingle ſtroke would not ſuffice for marking the antient rhythmus. From Quintilian, ſtill in the ſame paſſage, and from various paſſages of Terentianus Maurus and others, we learn that there was a double action, the *ſublevatio* and the *poſitio*; more known by the Greek names *arſis* and *theſis*; the *raiſing* and the *dropping* of the hand or foot; each action marking its ſeparate portion of the rhythmus. The even or dactylian rhythmus, analogous to our common time, was to be divided in halves; two times being given to the arſis and the ſame to the theſis; whence its name of *even*. To mark the double cadence, or triple time, either one time muſt be given to the arſis and two to the theſis, or two to the arſis and one to the theſis. Hence its name of *double*, tho it was preciſely our triple time; the antient name being founded on the proportion of the two parts of the cadence, as divided by arſis and theſis; the modern on the number of times of the ſame length which it contained, namely three; the one long and one ſhort time being equal to

three ſhort times. The ſeſcuple cadence had either two times in the arſis and three in the theſis, or three in the arſis and two in the theſis.

Theſe antient cadences, marked by accurate meaſure of time, were ſuperior to the modern cadences, by the variety they admitted, as well as by their regularity. The even rhythmus had three varieties of feet, the dactyl, the anapeſt, and the ſpondee; which were but various modes of filling and marking the one muſical meaſure which we call common time. The double rhythmus had equal variety of feet, in the trochee, the Iambic, and the tribrachys; each ſeverally filling and indicating the one muſical meaſure which we call triple time. Some combinations of ſyllables, which obtained the name of feet, were but combinations of other feet, as the Ionic; or parts of other feet, as the Pyrrhic. The Pyrrhic, could not, of itſelf, fill a rhythmus*. The two Ionics, together with the Moloſſus, made an important variety, forming a kind of double rhyth-

* The application of the Romans to Grecian literature ſeems to have put the Greek grammarians upon aſcertaining diſtinctions for their Roman ſcholars, which, for their own people, leſs required attention. Dionyſius profeſſes to conſider rhythmus and foot as equivalent terms; whence he ſpeaks of the Pyrrhic foot by the name of the Pyrrhic rhythmus. The more diffuſe explanation and greater care in diſtinction, which we find in Quintilian, aſſiſts greatly toward making Dionyſius intelligible to the modern reader.

mus,

mus, that is, a rhythmus of double the time of that diſtinguiſhed by the name of rhythmus duplex. This is perfectly analogous with what is ordinary in modern muſic. For taking the modern muſical time indicated by the mark $\frac{3}{4}$ as the time of the duplex or trochaïc rhythmus, the time indicated by the mark $\frac{4}{4}$ would be that of the Ionic; or if $\frac{4}{4}$ marked the trochaïc rhythmus, $\frac{8}{4}$ would be the proper indication of the Ionic. Such being the changes that the antient poetical meaſures admitted, when we add the variety given by accent, not confined as in its modern office of marking the cadence, but changing its place through the ſyllables of the ſeveral feet, it will appear that, in the total of its variety, as well as in its regularity, in accordance with muſical time, the antient verſification far excelled the modern.

Differing thus widely, in the indication of rhythmus and in the mechaniſm of verſe, as the antient languages did from the modern, yet rhythmus itſelf is in both eſſentially the ſame, being no other than muſical time. Tho this is otherwiſe ſufficiently evident, yet teſtimony to it, from the greateſt critic of antiquity, very direct teſtimony, however modern harmony was out of his view, will deſerve notice. 'Meter,' ſays Longinus, 'differs from 'rhythmus; for ſyllables are the material of me-'ter, and without ſyllable can be no meter: but 'rhythmus may exiſt either in ſyllables, or with-'out them, for ſtrokes (as in beating a drum) ſuf-

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'fice to produce rhythmus.'[f] The perfect conſonance of this ſhort expoſition of the difference between meter and rhythmus with Quintilian's more diffuſe explanation, which we have been noticing, cannot but be gratifying to the inquirer on theſe ſubjects; but the concluſion is particularly valuable, as it declares, in clear terms, the ſenſe which that great critic had of the identity of rhythmus marked, as in the antient poetry, by quantities only, with rhythmus marked by the ſtroke of accent, which is the manner of modern poetry.

[f] Διαφέρει δὲ Μέτρον Ῥυθμοῦ· ὕλη γὰρ τοῖς μέτροις ἡ συλλαβὴ, καὶ χωρὶς συλλαβῆς οὐκ ἂν γένοιτο Μέτρον. Ὁ δὲ Ῥυθμὸς γίνεται καὶ ἐν συλλαβαῖς, γίνεται δὲ καὶ χωρὶς συλλαβῆς· καὶ γὰρ ἐν κρότῳ. Longin. fragm.

SECTION XII.

Loſs of the LATIN as a LIVING LANGUAGE: Origin of the Diſputes among the modern learned about the ACCENT and QUANTITY of the LATIN LANGUAGE.

QUANTITY, accent, and rhythmus or cadence, in the antient Greek and Latin languages, it thus appears, were the ſame as, in the principal languages of modern Europe, the French always excepted. But the USE of accent and quantity for verſification, and the INDICATION of rhythmus or cadence, were very different; quantity or meaſure of time, exhibited in the proper pronuntiation of ſyllables, having been alone the conſtituent of antient verſe, whereas accent is called in ſo far to controul quantity, in modern verſe, as to be itſelf the leading indicant of the meaſures.

But eaſy as it ſeems to conceive an arrangement of ſyllables of longer and ſhorter enuntiation, dividing time with muſical exactneſs, ſo as to form poetical meaſures, yet for organs unpractiſed, as thoſe of the modern Europeans, in accurate menſuration of ſyllables, and, on the contrary, habituated to depend upon the ſtroke of accent for indications of cadence, to carry the idea into practice is far indeed from eaſy. Incorrect practice thus has led to miſtaken theory, and ſo aroſe thoſe diſputes about accent and quantity, in which the learned

learned of Europe have been been for centuries ingaged, without yet coming to complete agreement. Of theſe diſputes therefore it may be neceſſary to take ſome ſhort notice.

In thoſe unhappy times called the middle ages, the Latin ceaſed to be a living language. In Italy, France, and Spain, more than in the reſt of the Roman empire, it had been the common ſpeech. When thoſe extenſive countries were finally ſubdued by the rude barbarians from the eaſtern regions, the conquered were not only the more numerous, but much the more informed part of the population. In the communication therefore which followed between the ruling and the ſubject people, the language of neither remained. Superior knowlege however ſo far prevailed over ſuperior force, that the new ſpeeches ariſing were compoſed in a very large proportion of Latin words; but, to accommodate the apprehenſion of the victors, curtailed of inflexion and ſimplified in phraſe, and, to accommodate their organs often altered in form. Thus, in Rome itſelf, tho the ſpeech was in words little changed, yet in phraſe it became ſo new, that a Roman now ſcarcely learns the old language more readily than a German or a Ruſſian.

Nevertheleſs the Latin, as far as it ſurvived in books, remained always the language of the Roman church throughout Europe. Even in the darkeſt ages alſo there were always ſome lettered men among the clergy, who cultivated the Roman claſſical

ſical learning, and, through the Latin language, could communicate among all the nations, among whom the rites of the Roman church prevailed. Loſt however as a living ſpeech, none could any longer with certainty teach the proper pronuntiation; and in the end the ſounds of the Latin everywhere yielded to the vernacular utterance of the written ſyllables. Under theſe circumſtances, that all juſt expreſſion of the poetical harmony of the language muſt be loſt, will not be doubted by thoſe who have obſerved what becomes of Engliſh poetry in the mouth of the moſt learned Frenchman, with all the advantage of inſtruction from Engliſh voices, if practice, even from infancy, has not given effect to ſuch inſtruction.

Meanwhile accent, the ruling power of harmony, ſuch as harmony was, in the Teutonic, the former ſpeech of the conquerors, gained aſcendancy in the new languages; and in the Italian and Spaniſh, and ſouthern French, formerly diſtinguiſhed from the northern by the name of the Roman, Romaneſk, or Romance language, it remains the ruling power. In the pronuntiation of Latin then, accent would acquire importance with the ear among all thoſe people, as well as among the Engliſh, Germans, and others, whoſe language was fundamentally Teutonic. Accordingly the middle ages produced a kind of popular Latin verſe, compoſed in accentual cadence without any regard to meter, and for ornament

ment adopting rime. But the more claſſical ſcholars, were enough aware that quantity and not accent had given the mechaniſm of claſſical poetry; and, tho means were totally wanting to learn the quantities of ſyllables by the ear, yet they gathered, with laborious diligence, the diſtinctions of long and ſhort, and the rules of verſification, indicated in claſſical writings; and, whenever they attempted compoſition in Latin verſe, were careful to obſerve them.

The accentuation of the Latin language, as we have already ſeen, was extremely ſimple. In diſſyllables the acute was confined ſtrictly to one ſituation, by the rule denying it to the laſt; and in polyſyllables it could vary its place only between the penultimate and the antepenultimate: on which of thoſe it muſt reſt, the quantity of the former decided. Now it happens that theſe very ſimple rules of accentuation, tho not excluſive rules for the Italian, Spaniſh, and Engliſh languages, which all allow greater variety, yet ſo accord with the general manner of thoſe languages, that little more has been really wanting to direct Italian, Spaniſh, and Engliſh Scholars to the proper accentuation of Latin words, than to obſerve the quantity of the penultimate of polyſyllables; inſomuch that, while the acquiſition of a juſt accentuation has little entered into the contemplation of modern teachers, they have fortuitouſly directed their pupils to it, by meerly urging attention

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to quantity. The effect of attention ſo aſſiduouſly given to quantity, in our public ſeminaries, has been, that our ſcholars write Latin according to quantity, and pronounce it according to accent; that they EXPRESS juſtly the accents, and can NAME juſtly the quantities, but with all the attention, with all the drudgery that is required of our liberal youth in learning to name the quantities, yet the expreſſion of them by the voice, and that judicial office which our great maſters, Cicero and Quintilian, require of the ear, as far as it regards quantity, has been totally neglected.

Theſe, however palpable truths, I might have ſome apprehenſion in declaring, if many men of the moſt approved learning, and particularly Mr. Harris, the author of Hermes, and doctor Foſter, many years eminent among the teachers in our moſt flouriſhing claſſical ſeminary, had not fairly reſigned, for the method of that ſeminary and of our ſcholars in general, the pretence to ſpeak the antient languages according to quantity. Scarcely indeed a Latin verſe can be found that may not afford irrefragable proof of the incorrectneſs of the approved Engliſh pronuntiation. The firſt lines of the Æneid will give abundance. Who will be found to defend the common and approved pronuntiation of the firſt ſyllable of *cano*? Does that pronuntiation give the ſhort ſound which the verſe requires? or does it not make the ſyllable as long as any of the language, whoſe vowel is followed by only one conſonant? If accent could affect quantity,

tity, has it not all the force of the acute accent added to its length? and finally, does the moſt approved modern pronuntiation make any difference, in point of quantity, between the firſt ſyllable of *cano*, which moſt confeſſedly ought to be ſhort, and the firſt of *fato*, which, as aſſuredly ought to be of twice its length? How then can it be pretended that ſuch pronuntiation is according to quantity?

But, it may be ſaid, there is a harmony in Latin verſe, as it is pronounced by Italian and Engliſh ſcholars, clearly diſtinguiſhing it from proſe, and pleaſing to the ear. True: but what is that harmony? Is it not obvious to every ſcholar of thoſe nations, that falſe quantity may often be ſubſtituted for true, not only without offence, but even with gratification to the ear, and with offence only to the knowlege ſtored in the ſcholar's mind? Memory of written examples is what the modern ſcholar relies on; but pronuntiation, giving the quantities duly characterized to the ear, is what Cicero and Quintilian require.

The truth, let it not offend, is, that the harmony produced by Italian, and Engliſh ſcholars in their pronuntiation of Latin verſe, however pleaſing, is not harmony of quantity but harmony of accent; the verſe, as they ſpeak it, is not metrical, but, like their vernacular verſe, accentual. A Latin hexameter is, in the pronuntiation of Engliſh ſcholars, not a verſe, of ſix feet of the even rhythmus, and that rhythmus decided by ſimple

ſimple meaſure of time, or arrangement of quantities, but it is a verſe of five feet of the triple rhythmus, and the rhythmus indicated by arrangement of accents. A hexameter verſe, to pleaſe us, muſt have five ſtrong accents: the three former whether on long or ſhort ſyllables matters not: the two laſt muſt be on ſyllables long by rule. But the modern ear is careleſs about length of ſyllables in pronuntiation: the ſyllables on which the two laſt ſtrong accents fall may be ſhort in pronuntiation, without offence to the modern ear; which requires them on ſyllables long by rule, not through any regard for length of ſyllables, but becauſe the antient rule of verſe requires long ſyllables where the modern ear requires the two laſt ſtrong accents.

Of antient verſes none are more generally pleaſing to the Engliſh and Italian ear than the Sapphic. The cauſe of this favor does not lie deep. The Sapphic is a verſe of eleven ſyllables like the Italian epic, and the Engliſh dramatic pentameter; and, in the Latin Sapphic, the accents rarely fail to be ſo diſpoſed as to mark very exactly the meaſure of thoſe Engliſh and Italian verſes. The two firſt lines of the firſt of Horace's odes in that meaſure, will ſuffice to ſhow the exactneſs of the ſimilitude:

Jam ſatis terris nivis atque diræ
Grandinis miſit pater, et rubente——

Let this auſpicious day be ever ſacred,
Let it be kept for triumph and rejoicing.

Seldom are found in it even the varieties of which the Italians are fond, and which Milton delighted in imitating: the accentuation is commonly confined with the ſtrictneſs of Engliſh poets of the preſent day.

'Thoſe, who have long flattered themſelves with 'an opinion that, in their pronuntiation of Greek 'and Latin, they ſtrictly adhered to right quan-'tity, may probably be ſtartled at the declaration 'of truths ſo adverſe to their prepoſſeſſions.' Theſe are doctor Foſter's words; and I rejoice in being under the cover of that learned man's ſhield when I find myſelf compelled to affirm, that the generally approved pronuntiation of Engliſh ſcholars is not guided by any conſideration of quantity at all. It is notorious that if any Engliſh ſcholar were but to attempt, in ſpeaking Latin, to make the difference of long and ſhort ſyllables ſenſible to the ear, for inſtance, if the firſt ſyllables of *cano* and *fato*, the authority of Cicero would not ſave him; he would ſurely incur the imputation of affecting ſingularity.

But it may be worth while to obſerve how ſcrupulouſly, how importunately a juſt accentuation of Latin verſe is demanded by our ſcholars: nor may it, for thoſe who have given any attention to the diſputes about accent and quantity, be unamuſing to ſee how widely the accentuation, univerſally demanded, is at variance with the notion that the acute or ſtrong accent is a long quantity,

it MAKES a long quantity, or neceſſarily coïNCIDES with a long quantity. In Latin hexameter verſe the modern ear requires that the acute or ſtrong accent be confined ſtrictly, in the fifth and ſixth feet, to the firſt ſyllable, and is much diſturbed to find it in any other ſituation. Obſerve the following:

Æole, namque tibi divum pater atque hominum rex.
Æn. i. 69.

Exſultantque æſtu latices; furit intus aquæ vis.
vii. 464.

Conſilium, et ſævæ nutu Junonis eunt res.
vii. 592.

Quæ vigilanda viris; vel eam ruit imbriferum ver.
Georg. i. 313.

Theſe, tho Virgil wrote them, the modern ear has difficulty to acknowlege for hexameter verſes, on account of the diſlocation (may we call it) of the accent in the fifth and ſixth feet. A modern writer of Latin poetry would hardly dare to offer ſuch. I remember meeting ſomewhere with a criticiſm on Horace's hexameters, in which it was boldly ſaid that a modern ſchoolboy ſhould be whipped for writing verſes of ſuch ſlovenly want of harmony. Yet how different the feelings of the ſame perſons for the ſame antient meaſures in the Sapphic! There the modern ear cannot bear the ſtrong accent on the long ſyllable of the dactyl, where it frequently occurs in Greek verſe, but rigidly requires it on the firſt of the ſhort ſyllables,

where, to our great gratification, in Horace we almoſt conſtantly find it. The modern ear will hardly pardon even the numeroſus Horatius an occaſional deviation from this its rule, as in

Quam jocus circumvolat et cupido.

But in the pentameter a change of feeling comes again, and a different feeling for the different feet of that ſame verſe. For, in the firſt dactyl of the ſecond hemiſtic, we are diſpoſed to allow the accent only to the long ſyllable, as in the laſt dactyl of the hexameter: In the laſt dactyl again we require a ſtrong accent on the firſt ſyllable; but that does not content us; we muſt have another on the laſt, tho ſhort; and then for the concluding ſyllable of the verſe, tho long, to be accented is intolerable.

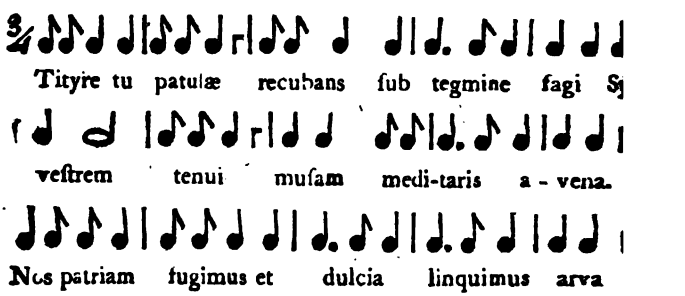
But indeed we are not more conſiſtent through the hexameter. In the two laſt feet we faſtidiouſly require the accent on the firſt ſyllable, but not ſo in any other foot of the verſe. In the firſt line of the Æneid the accent on the firſt ſyllable of *cano*, the laſt of a dactyl, ſatisfies us very well; and, in the ſecond line we are equally contented with the accent on the ſecond ſyllable of *Italiam* and on the firſt of *profugus*, each the ſecond of a dactyl; and all three ſhort ſyllables. Indeed ſcarcely anything in recitation could be more offenſive than the acute accent on the firſt ſyllable of every foot, except the repetition of it upon every long ſyllable.

It

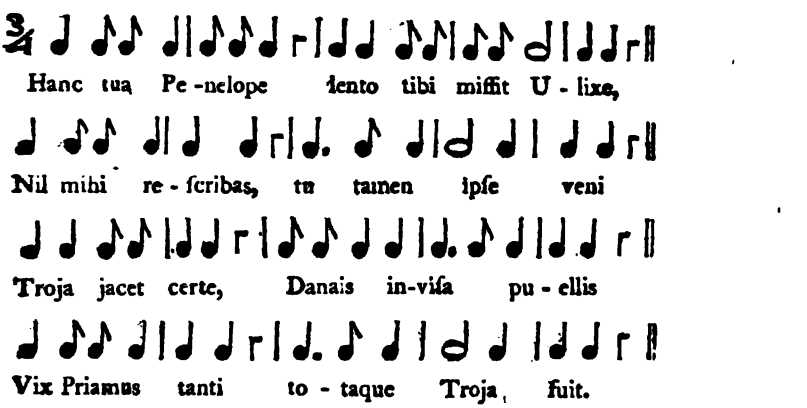
will be obvious that if accent was quan-
or made quantity, or if the acute or ſtrong
t could only exiſt with a long quantity,
things could not be. The truth is that ac-
nd quantity being perfectly diſtinct affections
ables, and accent the ruling power of Engliſh,
n, and perhaps moſt other modern European
ication, accent is that to which the modern
s diſpoſed to defer, in attending to the recita-
of any verſe. In Latin verſe, through the
liar conſtruction of the language, in the com-
tion of the metrical cadences, there reſults
ne-beating of accent, producing other cadences
lly diſtinct from the metrical cadences.
ſe accentual cadences then, without any regard
hoſe proportions of time in ſyllables by which
antient metrical cadences were conſtituted,
what form the delight of the modern ear
Latin verſe. With many indeed they have
nd favor as if they were the antient cadence,
doctor Foſter, and others of the ableſt ſcho-
, have ſhown themſelves enough aware of the
trary.

APPENDIX TO THE TWELFTH SECTION.

THE character of the meaſure of Latin hexameter and pentameter verſe, in modern pronuntiation may be exhibited more readily, and perhaps more clearly, by the following muſical notation than by any words. It will not be ſuppoſed that I mean to attribute to modern voices, in the recitation of Latin verſe, an exactneſs of time which they do not obſerve in the poetry of their own language. It is the general character only of the meaſure that I mean to repreſent, and I think the repreſentation ſo far faithful.



The pentameter, tho ſomewhat differently filled, is, in modern recitation, preciſely the ſame meaſure as the hexameter.



It will be obvious that the triple time which modern voices give, in the recitation of antient verſe of the even rhythmus, is not the triple cadence of Engliſh or Italian poetry, and ſtill leſs is analogous to the antient rhythmus duplex: its proportion, both to the modern triple cadence and to the antient rhythmus duplex is as the triple time of modern muſical notation $\frac{3}{4}$ to the time $\frac{3}{12}$, or as the antient moloſſus to the iambus and trochee.

Some of our critics have ſpoken of the great importance of the PAUSE in the middle of the hexameter and pentameter verſes. I do not recollect ever to have met with, or heard of any notice of it by any antient writer. The muſical notation exhibits the cauſe of its importance in modern recitation: the meaſure could not be filled without it.

SECTION XIII.

Of the Diſputes about the ACCENT and QUANTITY of the GREEK LANGUAGE.

WITH the aſſiſtance of what we have been obſerving concerning the Latin language, it will be eaſy to diſcover the ground of the quarrel of ſo many modern ſcholars, with the whole ſyſtem of Greek accentuation; as well with what has been tranſmitted of higheſt authority from claſſical times, as with the accentual marks, which, after the beſt Greek manuſcripts, and in conformity with the rules tranſmitted by later grammarians on the authority of the elder, appear in our printed editions.

The Greek language was not, like the Latin, loſt in the dark ages. Becoming the language of the court, and at length of the law, of the eaſtern empire, as it had for centuries been the moſt univerſal language of the people, it ſurvived in living ſpeech to modern ages; and not till the dawn of reviving learning had already begun to ſpread over weſtern Europe, was in evil hour finally overwhelmed or diſſipated by the flood of Turkiſh barbariſm. A little before that lamentable cataſtrophē, thoſe extraordinary patrons of letters and the arts, the Medicis of Florence, had begun to give vogue to Grecian litterature within the pale of

of the Roman church; where the quarrels between the two churches had before contributed to check its credit. Their munificence incouraged the wretched outcaſts from Conſtantinople, who had talents and learning, to migrate into Italy, with what books they could carry; and the ſplendid example was ſoon followed, tho not with equal ſteps, in ſome other parts. Thus, on the firſt riſe of Grecian litterature in weſtern Europe, its univerſities and capitals were ſupplied with maſters the moſt poliſhed as well as learned men of their day, who taught the Greek language as a living tongue. Hence it became over Europe, for a time, a faſhionable language; and hence the facility with which even ladies, for ſuch we find reported as Grecian ſcholars of that age, may have acquired a proficiency in it, which has appeared to ſome learned men in modern times ſtupendous enough to ingage them to controvert its reality.

While thoſe unfortunate outcaſts lived, their inſtructions concerning the pronuntiation, as well as every other point of their language, appears to have been univerſally reſpected. But when they were gone, there could be no farther ſupply of ſuch men from Grecian countries. Grecian ſpeech remained to be taught, no longer, as before, by Grecian mouths, but, in Italy by Italian, in France by French, in Germany by German, in England by Engliſh. In each country of courſe

it

it became tinctured with the vernacular ſounds and manner of utterance: for all experience ſhows that the perfect pronuntiation of any language is to be acquired only in early youth, and to be upheld only by practice among thoſe who ſpeak it as their mother tongue.

Nevertheleſs we learn from that curious collection of letters which paſſed between John Cheke, profeſſor of Greek in the Univerſity of Cambridge, and Stephen Gardiner, biſhop of Wincheſter and chancellor of the Univerſity, that, to their time, the common pronuntiation of the Greek language there, and indeed throughout Europe, as nearly as forein voices could retain and tranſmit it, was the ſame which had been taught by the Greeks themſelves, and the ſame nearly as that of the beſt educated of Conſtantinople and Athens at the preſent day. This pronuntiation, which Cheke deſired to alter, the biſhop deſired to preſerve; and it ſeems as if innovation was favored by the zealous partizans of the proteſtant cauſe, becauſe it was oppoſed by a popiſh biſhop; as the correction of the calendar was refuſed throughout proteſtant Europe, becauſe the truth was firſt brought forward under authority of the ſee of Rome. In the biſhop's letters we find much dignity, with a juſt politeneſs and moderation in exerting his authority to maintain the eſtabliſhed practice. In the profeſſor's letters there is conſiderable eloquence, but much petulance, and no ſound argument

gument to recommend the innovation for which he was intemperately earneſt. But the biſhop's violence in religious matters made him juſtly unpopular; and, with the downfal of popery, on the acceſſion of queen Elizabeth, the profeſſor's cauſe triumphed. Thenceforward whatever had been preſerved of the articulation, which Grecian voices had taught, was to be denied to the Greek language; and its letters and combinations of letters were to have no other ſounds than the cuſtom of Engliſh ſpeech aſſigned to thoſe ſuppoſed the ſame, or equivalent letters, in Engliſh orthography.

But, in the diſpute between the profeſſor and the biſhop, the articulation only of the vowels and diphthongs, was brought into queſtion. The reverence for the accentual marks, which had been inculcated by the emigrating Greeks, remained unimpaired. Thoſe laſt ramparts, which Grecian ingenuity had raiſed for the protection of the antient pronuntiation, were reſerved for the aſſaults of ſcholars of a later age. Whether indeed the Greek reſtorers of Grecian learning in the weſt themſelves expreſſed exactly the antient quantities of ſyllables, we are no way poſitively aſſured; but we know that in poetical compoſition they were juſtly attentive to them; and no complaint remains, from their age, of any deficiency of harmony in Greek verſe, as they recited and taught to recite it, but on the contrary it found high favor wherever it became known. Of this indeed, whatever credit be given to the accounts of the proficiency of ladies in

Greek

Greek litterature, that it became among them a faſhionable accompliſhment is ſtrong indication.

But with every generation of ſcholars, the deviations from the pronuntiation of the firſt teachers could not fail to increaſe; and the patronage which Cheke's innovation obtained, not in England only, but on the continent, could not but tend to extinguiſh the whole remaining effect of their inſtructions [s].

Greek pronuntiation thus, in every country in Europe, was bent to the pronuntiation of that country; in Italy it became completely Italian, French, in France, in Germany, German, and Engliſh in England.

Thoſe who have given any attention to living languages will not wonder that, in this ſtate of things, Greek poetry ſhould, in the pronuntiation of all the ſcholars of Europe, be no longer poetry; that its meaſures were corrupted, its cadence diſſipated: the wonder would rather be were it not ſo. Let a moment's attention only be given to a few obvious circumſtances. The people of England and the people of France, for above ſeven hundred years, have had conſtant intercourſe, and much of the Engliſh language has been derived from a French dialect. Yet what a ſtrange jargon do the peo-

[s] The correſpondence between the profeſſor and biſhop Gardiner was printed at Baſil in 1555, only thirteen years after the date of the biſhop's edict which gave occaſion to it.

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ple of each make, in attempting the pronuntiation of the other, unleſs familiarized with it under the advantage of hearing it well ſpoken. Perhaps no Frenchman, after the age of twenty, with any advantage of practice, ever ſo acquired Engliſh pronuntiation that any Engliſh ear would be ſatisfied with his recitation of Engliſh poetry. The French and the Italian then are not only neighbouring, but ſiſter languages; yet neither can an Italian reliſh French verſification, nor a Frenchman, after the age of manhood, learn to expreſs the juſt harmony of the Italian. Their reciprocal difficulties are far greater than an Engliſhman finds for Italian pronuntiation, or an Italian for Engliſh.

But an ingenious and learned Frenchman has furniſhed an example which perhaps may afford ſome uſeful admonition to our ſcholars. Mr. Girardin, at his eſtate of Ermenonville, has formed a garden, in ſome degree on the Engliſh model, and he has adorned it with inſcriptions, after the example of Shenſtone, one of which, dedicated to Shenſtone himſelf, runs thus:

This plain ſtone
To William Shenſtone.
In his writings he diſplay'd
A mind natural.
At Leaſowes he laid
Arcadian greens rural.

I do not know Mr. Girardin: but I have known Frenchmen, to whom the Engliſh language was

was, in books, nearly as familiar as their own; ſo familiar that they could tranſlate an Engliſh book or newſpaper into French almoſt as faſt as they could read it, who yet in attempting what Mr. Girardin has attempted, would have failed at leaſt equally. Mr. Girardin certainly ſuppoſed theſe lines not only Engliſh phraſe but Engliſh verſe. How completely they want all character of Engliſh verſe, every Engliſhman, even the moſt unlearned, will feel. Can we then reaſonably believe that modern compoſitions in Latin or Greek, whether for phraſe, or for harmony, would ſound better to old Roman or Athenian ears than Mr. Girardin's Engliſh lines to our own?

This however I mention for illuſtration only; our preſent ſubject being, not modern compoſition, but modern delivery of antient compoſitions. And here I am aware it may be urged that Latin poetry has, in modern recitation, a cadence and harmony generally pleaſing to the modern ear. Be it or not the antient harmony, it is preferable to no harmony. But Greek poetry, as delivered by modern voices, uſing the Greek accentuation, is deſtitute of cadence; it is not diſtinguiſhable from the meereſt proſe; and however this may not be matter for reaſonable wonder, it is matter for diſappointment; it is matter for diſſatisfaction and diſguſt. The principles of verſification and the ſtructure of verſe being then in both

both languages the ſame, the uſe of the Latin accentuation with Greek verſe was an obvious reſource; and trial being made, the reſult was likely to be in ſome degree gratifying; for cadence, ſuch as modern recitation produces in Latin verſe, would inſtantly follow.

Here then lies the ſource of the quarrel of ſo many lettered men of Italy, Germany, and England, with the Greek marks of accent; which has led them to overlook, to explain away, or, oftener, to conſider as unintelligible, what remains concerning Greek accentuation, delivered from higheſt authority, in cleareſt terms, and in itſelf moſt conſonant with the practice of modern ſpeech. In Greek poetry, recited according to the Greek rules of accentuation, the modern voice continually falſifying the quantity, the modern ear too being unhabituated to cadence marked by quantity only, and the variety in the Greek accentuation giving no regular time-beating, like the Latin, the looſeneſs of proſe generally reſults: here and there only, as the accents take accidentally a regular order, any form of verſe becoming ſenſible to the ear. But let the Latin rules of accentuation guide the reciter of Greek poetry, and it will have nearly, and generally, tho not completely and always, the ſame grace of cadence which modern voices give to the Latin. Under theſe circumſtances it is not wonderful that ſome prejudice ſhould grow againſt the Greek accentuation, and

in

in favor of the Latin, ſo as even to obtain a partiality for the application of the Latin accentuation to the recitation of the Greek language.

In this ſtate of things then what is to be done? Muſt we be contented to read Greek poetry as meer proſe? Is not that amount of poetical harmony, which the Latin accentuation gives to Greek verſe, different as it may be from the true antient harmony, preferable to no harmony? Call it a deluſion, it is a pleaſing deluſion, which we ſhall be unwilling to give up, without ſome amends. Indeed if no amends could be propoſed, I ſhould be at ſome loſs for an anſwer. But a very ſhort examination will ſuffice to aſſure us that, even ſuppoſing it impoſſible for modern voices to expreſs the antient harmony, and make it perceptible to modern ears, yet the total ſubverſion of the Greek accentual ſyſtem, and that complete ſubſtitution of the Latin ſyſtem for the Greek tongue, changing wholly the character of the harmony of the language, is not only a wanton violence in proſe, but needleſs, in the extent to which very modern uſage has given ſanction, for producing even the grace of accentual cadence in Greek verſe.

Taking the Iliad, we need ſcarcely go beyond the third word for proof. In the firſt, Μῆνιν, the Greek and the Latin accentuation agree. For the ſecond, ἄειδε, they differ: the Greek requires the acute on the firſt ſyllable, the Latin

on the ſecond; and ſince Weſtminſter has ceaſed to reſpect the Greek rule, the Latin has been the ſole arbiter of the pronuntiation of our ſchools and univerſities. Yet what can in this inſtance juſtify it? Shall we ſtill be told that the firſt ſyllable of the word, being the laſt of a dactyl, ſhould be pronounced ſhort, and therefore is incompatible with the ſtrong accent, which, on the contrary, the ſecond ſyllable requires, becauſe it is long? How conſiſtently with the practice of our ſchools and univerſities in other caſes, where it is ſupported by the higheſt authority, this can be maintained, the following lines of Virgil may ſhow:

Muſa mihi cauſſas memora, quo numine læſo,
Quidve dolens regina deûm tot volvere caſus.

Æn. i. 9.

Sæpe tener noſtris ab ovilibus imbuet agnus.

Ille meas errare boves, ut cernis, & ipſum.

Ecl. i.

Every ſcholar, gives the ſtrong accent to the firſt ſyllables of *mihi*, *dolens*, *tener*, *meas*, all ſhort ſyllables, each the laſt of a dactyl, and that dactyl the firſt foot of a hexameter verſe; preciſely the circumſtances of the firſt ſyllable of ἄειδε, in the firſt line of the Iliad. The modern ear is perfectly ſatisfied with the effect on the harmony of the Latin lines. To what purpoſe then, deny the proper Greek accentuation to the Greek word? [h]

Let

[h] The following obſervation I owe to my learned and ingenious friend the poet laureat. A poem deprecating war might

Let us proceed to the next word, Θεὰ. Here again we find the Greek and Latin rules of accentuation differ; but, inſtead of the Greek contradicting, and the Latin ſupporting, as in the former caſe, the prejudice which conſiders the acute accent as compatible only with a long quantity, on the contrary, the Latin contradicts and the Greek coincides with it; for the Latin would give the acute to the firſt ſyllable, tho ſhort, but the Greek aſſigns it to the laſt, which is long; and yet even here, directly againſt their own avowed principles, the modern cuſtom of ſcholars refuſes the Greek accentuation and will have the Latin. Clearly unneceſſary, even upon their own principles, for any purpoſe of quantity, neither is this perverſion of the Greek accentuation at all neceſſary for that accentual harmony, for which we have obſerved the mo-

adopt the firſt words of the Iliad, only dividing the word ἀειδὲ, and thus making the ſentence interrogative, thus:

Μηνιν ἀει δε θεα Πηληιαδεω Αχιληος
Ουλομενην λεξις;

In this caſe the modern faſhion of ſcholars would give the acute accent to that very ſyllable in the combination ἀει δε which the advocate for the accentual marks deſires and cannot obtain allowance for in the ſingle word compoſed of preciſely the ſame ſyllables; and ſuch pronuntiation will not at all offend the ear of any ſcholar of the modern faſhion in this caſe, tho in the other it will be declared intolerable. Can it be the ear that is ſo inconſiſtent in its judgement? or is it not prejudice that takes away the power and even the will to judge by the ear?

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dern ear to be ſo ſolicitous. For this alſo Virgil will anſwer:

Poſthabita coluiſſe Samo: hic illius arma
Æn. 1. v. 20.

Id metuens, veteriſque memor Saturnia belli.
Æn. 1. v. 27.

No modern ear objects to the flow of theſe verſes, tho a ſtrong accent falls on the firſt ſyllable of the third foot in each; exactly the ſituation to which nevertheleſs the modern cuſtom of ſcholars denies the ſtrong accent to a long ſyllable in the firſt line of the Iliad for the purpoſe of giving it to the preceding ſhort ſyllable, and thus, according to the tenets of many, making that ſyllable long. But the modern ear would object to the flow of theſe verſes were the acute accent withheld from the firſt ſyllables of *Samo* and *memor*. Tho each the third ſyllable of a dactyl, the modern ſcholar is not aſhamed to give them, with the acute accent, a really long quantity.

We might proceed to advert to the whimſical tranſpoſition of the accent, which modern cuſtom demands, in the firſt word of the ſecond line of the Iliad, οὐλομένην, from one ſhort ſyllable to another ſhort ſyllable; equally unrequired for the accentual harmony as for any other purpoſe of common ſenſe. But whoever may have curioſity to carry on the inquiry may find endleſs proof of the uſeleſſneſs of that violence with which the practice of the day makes the Greek language receive univerſally the Latin accentuation. How con-

trary the Roman practice was, Quintilian will tell: 'Sed accentus quoque, cum rigore quodam, tum 'similitudine ipsa, minus suaves habemus; quia 'ultima syllaba nec acuta unquam excitatur, nec 'in flexa circumducitur, sed in gravem, vel duas 'graves cadit semper. Itaque tanto est sermo 'Græcus Latino jucundior, ut nostri poetæ, quo-'ties dulce carmen esse voluerunt, illorum id no-'minibus exornent.' Quintil. Inst. or. l. 12. c. 10.

In the hexameter verse it is for the two last feet that the Greek accentuation is apt to be particularly offensive to the modern scholar's ear. For the acute accent on the first syllable of each of those feet is essential to that accentual harmony with which, in Latin verse, the modern scholar is habitually delighted. If that disposition fails, hexameter verse will be, to the modern, or indeed, with the recitation of modern voices, to any ear, no verse. Now the Latin accentuation seldom fails to give this disposition, but the Greek often; to the no unreasonable dissatisfaction of those who find thence disappointment of an expected harmony, and no equivalent.

There was published, a few years ago, a treatise on the Prosodies of the Greek and Latin languages, with a dedication to lord Thurlow, said to be written by a prelate of distinguished learning. It contains the best investigation of the history of the Greek accentual marks, the fullest collection of

of teſtimonies to the antiquity and extent of their uſe, and the completeſt refutation of objections to them as intended indications of that affection of common ſpeech which we call accent, that have perhaps yet appeared. But, warm and able advocate as the author is for thoſe valuable helps toward the juſt pronuntiation of the moſt harmonious language ever ſpoken by men, he has been unable to give up to his regard and reverence for them that accentual harmony which, in hexameter verſe, by their ſituation in the two laſt feet, they often tend to confound and deſtroy. He has therefore imagined, with great ingenuity, a ſcheme of reconciliation, whereby the laſt foot of the hexameter verſe, to which, for the accentual harmony, it is moſt indiſpenſable, ſhall never fail of the acute accent, and the laſt but one, its next moſt important ſituation, rarely. For this ſcheme, which he confeſſes to be novel in appearance, the author claims ſupport from Quintilian, who will however be found really to give him none. In all its extent the project would make dreadful confuſion in Greek pronuntiation. Nevertheleſs, for the ſake of that accentual harmony which it is calculated to preſerve, I ſhould be inclined to favor its reception for the laſt foot only of hexameter verſe, to which alone, for that purpoſe, it is neceſſary, provided the better metrical harmony can no way be reſtored, or being reſtored, may be found too difficult of practice for modern voices, or too little

accommodated to the prejudices of modern ears. Unfortunately to detect what is out of order in a complex piece of machinery, and to repair it completely and reſtore every motion, are two very different affairs. But between theſe two there are other points; to ſhow what the form of the machine was in its perfect ſtate, and what its motions ſhould be; for which I will not avoid the riſk of offering the beſt help I can.

SECTION VII.

Of Means for Approximation toward a juſt Expreſſion of the Harmony of the GREEK and LATIN LANGUAGES.

APPARENTLY it can have been only through a want of all knowlege of muſic, or a neglect of all conſideration of the analogies between muſic and ſpeech, that thoſe terms, ſo exactly correſponding in the two antient languages, and in each ſo plainly ſpeaking their own meaning, ἄρσις and θέσις, *ſublevatio* and *poſitio*, can have been ſo ſtrangely miſtaken by ſome learned men, and paſſed for matter of inexplicable myſtery with others. The arſis and theſis are clearly marked by Quintilian, Terentianus, and other antient writers, to have meant preciſely *beating time*, and nothing elſe.

The antient TIME-BEATING, however, as we have already had occaſion tranſiently to remark, was not preciſely the ſame as the modern, but a more complex operation. The reaſon of this, and the reaſon of the uſe of time-beating, among the antients, in the recitation of verſe, will be obvious in conſidering the nature of the metrical cadence. In modern muſic, we have obſerved, as in modern poetry, the cadence is marked by accent; and the even and triple cadences being never intermingled, ſingle ſtrokes regularly repeated, whether in coin-

cidence with the accented note, or to ſupply the place of an accented note, ſuffice for giving the time ſimply of either cadence; or the accented note, ſtrongly marked for the ear, may alone ſuffice; the number and proportion of notes within the cadence deciding its character as even or double, that is, as common time or triple time. But in almoſt every kind of antient verſe, except the epic and the anapeſtic, the two kinds of cadence are found intermingled; and it is largely implied in the writings of the antients, that in their muſic alſo the two times, common and triple, were mixed, to accommodate the poetical cadences.[1] It will be obvious then that neither the cadences of muſic, with bars of triple and common time intermingled, nor the cadences of poetry, with triple and even, or trochaïc and dactylic feet intermingled, could be ſufficiently indicated by any return of ſingle ſtrokes. Time ſimply beaten, with intervals varying in the proportions of four to three, would appear, to ears not practiſed with extraordinary aſſiduity in attention to ſuch intervals, time falſely beaten. Indeed ſcarcely any ear, without aſſiſtance from regular diviſions of parts of ſuch intervals, could aſſure itſelf of the exactneſs of their proportions, or even diſcover any diſtinguiſhing character in each. Syllables, pronounced

[1] If I remember right, Dr. Burney, in his muſical travels, mentions modern muſic which he ſomewhere found, of no unpleaſing effect, having the two times intermixed.

in juſt meaſure, would ſhow the proportions and mark the character; but if, for aſcertaining the meaſure given by the ſyllables or for directing the meaſure to be given, aſſiſtance were wanted from time-beating, it muſt be other time-beating than the ſimple ſtroke of the modern muſician.

Hence then the invention of the DOUBLE TIME-BEATING, the ARSIS and THESIS, RAISING and DROPPING. This double action divided the cadence into two parts, bearing certain proportions to each other. For the dactylic rhythmus, the even cadence or common time, the raiſing and dropping were performed in equal time, and they proved the juſtneſs with which the reciter made the ſingle long ſyllable of the dactyl or anapeſt balance the two ſhort ones. For the trochaic or iambic rhythmus, the triple cadence or triple time, the arſis and theſis were to each other in the proportion of two to one: for the trochaic foot the arſis was double the time of the theſis; for the iambic foot, the theſis was double the time of the arſis. Theſe operations themſelves, and their purpoſes, and the familiarity of the uſe of them among the antients, are ſo clearly indicated by the antient writers on meter, that there ſeems no room for doubt, no poſſibility of miſtake about them.

Now ſhould it be an object for any modern ſcholar to expreſs, in any degree, the juſt harmony of the metrical cadences of the antient languages, or even to conceive with any clearneſs their effect,

he

he muſt not, I apprehend, refuſe that labor which the antients did not refuſe; he muſt learn to mark the time while he reads, by the antient method of double beating, the arſis and theſis. Nor muſt it be expected that the amount of exerciſe which might have inabled an antient Roman to keep time in reading Greek verſe, will ſuffice to inable the modern to keep time in either Greek or Latin. For the Roman found in Greek a diſpoſition of accents indeed different from that of his own language, but no different indications of cadence; whereas the modern is habituated to indications different from the antient, and to impreſſions from them of a kind to obviate or diſturb the perception of the antient indications of cadence. The practice therefore of the antient time-beating will be likely to be found difficult enough at firſt to be irkſome; and it muſt be perſeveringly purſued to be effectual. For the diſtribution of time to the ſyllables, with due exactneſs, will not be the only, nor perhaps the greateſt difficulty. Another, of amount ſcarcely to be imagined without trial, will ariſe from the accents; which muſt be carefully preſerved to their proper ſyllables, while the ſtroke indicating the cadence falls on other ſyllables. But from the habit of the modern ear to pay deference to accent as the mark of cadence, accent being itſelf the time-beater of modern poetry, a perplexity ariſes, of a moſt teazing kind, till habit may have overcome it. The difficulty has a near analogy to

that

that of the children's trick of tapping with one hand while they rub with the other. Tho each action is ſo eaſy by itſelf, with either or with both hands, yet, in firſt attempting the two together, each hand is ſo diſturbed by the contrary motion of the other, as to be unable to effect its own intended motion.

For the recitation of Greek and Latin poetry to time beaten, perhaps the difficulty would be nearly equal for all the weſtern Europeans; unleſs the French might have a greater facility for the quantities, through their deficiency for accent: they would not be diſturbed by accent which they do not expreſs, and to which, in the verſe of their own language, they are not habituated to attribute any importance,

For ſimply pronouncing at the ſame time according to quantity and accent, the habit of Engliſh ſpeech gives advantages, even over the Italian. In Engliſh, numerous grave ſyllables, variouſly ſituated in regard to the acuted ſyllable of the word, are long by duplication of conſonant-ſounds, and ſome few have long vowels; whence ariſes, for Engliſh voices, facility for expreſſing the ſame thing in the antient languages: whereas a very ſmall proportion of grave ſyllables, even of the former deſcription, is long in Italian, none of them ever following an acuted ſyllable, and I believe the language has not one long vowel, clearly and neceſſarily long, without the acute accent.

The

The Engliſh, in variety approaches the Greek: the Italian is ſtill more confined than the Latin: for tho neither Latin nor Italian can have a long penultimate following an acuted antepenultimate, ſuch as are found in ἄειδε, θῆκε, μάχεσθαι, *crŭēlty*, *hónēſtly*, *ſŭnrīſing*, yet, in the Latin, long vowels unacuted are numerous.

But on the other hand there are difficulties for Engliſh ſcholars, peculiar to themſelves, ariſing not from deficiency in pronuntiation, but from the irregularities of Engliſh orthography; by which they have been led inſenſibly to a kind of ſyſtematical irregularity in their pronuntiation of the learned languages, by no means favorable to correctneſs in point of quantity.

Notwithſtanding the avowed and univerſal opinion of the moſt learned throughout Europe that, ſince the revival of learning, the harmony of antient poetry has everywhere been deficiently expreſſed and deficiently underſtood, notwithſtanding numerous publications on the ſubject ſhow the opinion extenſive that improvement is poſſible and deſirable, and notwithſtanding my clear conviction that to regulate the recitation of antient poetry by the practice of time-beating, is plainly pointed out by the moſt authoritative antient writers as what muſt be indiſpenſable for modern voices, as it was advantageous, if not abſolutely neceſſary to the antient, I am ſtill not without ap-

prehenſion of alarm to ſome ſcholars and even of diſguſt to ſome, from the propoſal of a practice, however old itſelf, to them ſo novel. I am nevertheleſs yet more apprehenſive that Engliſh ſcholars, many, or perhaps moſt, of the moſt learned of them little acquainted with any living language but their own, and wholly unpractiſed in any other pronuntiation, may be likely to take ſtill greater offence at opinions involving condemnation of that manner of articulating the learned languages to which they have been habituated, and at any propoſal of a conſiderable change. So much however my ſubject has led me unavoidably to ſay, that to thoſe, if any there are, diſpoſed to give me any credit, the queſtion cannot fail to occur, 'If 'we are truly ſo wrong, what muſt we do to be 'right?' To which I muſt anſwer, as before, to diſcover what is wrong, and to mend it, are two things, but I will not withhold ſuch help as I may beſt give.

We are often totally unaware of peculiarities in ourſelves which to others are ſtriking; and this being true of nations as of individuals, I could perhaps no other way ſo well give the information which it is my purpoſe to communicate, as by relating what follows. Being ſome years ago at Rome, in company with a man of letters of that city, he deſired me to repeat the beginning of the Æneid in the Engliſh way. He had heard

heard of ſome of the peculiarities of Engliſh orthography; that *a* repreſents with us the ſound of the Italian *e*, and *e* that of the Italian *i*, but he was uninformed of its irregularities. I had therefore ſcarcely finiſhed the ſecond line, when he interrupted me: '*Arma, oris, Italiam*, bene; mà perchè 'poi *cheno, praimus, feto, prafiugus?*' that is, why pronounce vowels in *cano, primus, fato, profugus*, differently from the ſame letters in *arma, oris, Italiam*, where every Engliſh ſcholar gives them nearly the Italian enuntiation. This queſtion he put, not at all ſurprized that I ſpoke the four words, with which he was diſſatisfied, differently from the Italians, but that I pronounced the other three ſo nearly in the Italian manner. I anſwered that, in our own language thoſe letters repreſented different ſounds, as they were differently combined; and from habit we uſed the ſame variations of articulation in ſpeaking Latin. 'For your own language 'well,' he replied; 'but why ſo confound the pro-'nuntiation of Latin?' I could not help anſwering that, to confeſs fairly, it was not well, even in our own language; which was in truth diſgraced by groſs and abſurd irregularities of orthography; and it was in our blindneſs to the deformity of theſe, ariſing from over familiarity, that we were led by them to perplex the ſounds of the Latin.

Indeed I believe none, who will conſider the matter, can remain ſo prejudiced as not to allow the juſtneſs

juſtneſs of the aged Roman's objections, for he was a very old man, to that confuſion of the vowels, which, on ever ſo little conſideration, cannot fail to be ſtriking in the eſtabliſhed pronuntiation of Latin among Engliſh ſcholars. But that confuſion, which perplexes and offends forein, without any diſturbance to Engliſh ears, familiarized to it, is far from being all the evil. Our preſent pronuntiation of the Latin vowels, giving them different ſounds as they are differently combined, according to the rule or cuſtom of our own language, is often completely repugnant to the juſt quantities of Latin ſyllables. Some remarkable inſtances occur in the two firſt lines of the Æneid; for as the three firſt words of the Iliad ſufficed for pregnant example of the improprieties of our Greek pronuntiation, ſo we need hardly go beyond the two firſt lines of the Æneid for examples to the ſame purpoſe in Latin. In the ſecond word of the firſt line, *virumque*, the practice of Engliſh ſcholars gives the Engliſh diphthongal ſound of *i* to a ſhort ſyllable. In the nature of things that ſound cannot be ſo contracted as to make the ſyllable otherwiſe than of the long proportion; ſo that, without a change of articulation, the quantity of the ſyllable is unavoidably falſified. But, in the firſt word of the ſecond line, *Italiam*, the cuſtom of ſcholars gives another ſound, and that as ſhort as any vowel-ſound in Engliſh pronuntiation, to the ſame vowel-character, where it repreſents a long ſound; ſo that here again the quantity

quantity is violated in a contrary direction. This perverſion cannot but deſerve attention, in all its circumſtances, from thoſe who either claim or deſire to ſpeak truly according to quantity. Both the ſyllables in queſtion are grave; both are followed by acuted ſyllables; accent is therefore no acceſſary to difference of ſound tending to either true or falſe quantity; but the *i* in *virumque*, which ought to be ſhort, is pronounced as a diphthong, and ſo made long; while the *I* at the beginning of *Italiam*, which ought to be long, receives another, and that as ſhort a ſound as any vowel within the compaſs of Engliſh pronuntiation. Nor will the preſent cuſtom of ſcholars allow the changes neceſſary for the expreſſion of the juſt quantity in each word: otherwiſe the practice were abundantly eaſy; for nothing more is wanting than an interchange of ſounds between the two words; the *i* in *virumque* ſhould have the ſame ſhort ſound as in *Italiam* or *viridum*; and the *i* in the firſt ſyllable of *Italiam* might be duly lengthened, by receiving the ſound of the ſame letter in the ſame ſituation, in the Engliſh words *idea*, *identity*, *idolatry*, being the ſame which it commonly receives from Engliſh voices pronouncing ill the Latin word *virumque*.

Again in the word *cano*, none can deny that the practice of Engliſh ſcholars gives as long a ſound to the firſt ſyllable as to the firſt of *fato*, or to any ſyllable of the language, in which a vowel is followed

lowed by only one conſonant. It cannot be neceſſary to cite more inſtances.

If then it be aſked, how are theſe improprieties to be remedied? I ſhould without heſitation ſay, beſt and very eaſily and readily by adopting at once the modern Roman articulation of Latin: beſt, both becauſe in the ſimpleſt way, and becauſe in the way moſt likely to be neareſt to the antient articulation; eaſily and readily, becauſe modern Roman articulation has nothing conſiderably different from what is found in the compaſs of Engliſh ſpeech. Were the Roman articulation adopted, it would be no longer in queſtion what ſound ſhould be given to the *i* of *virum* that it may be ſhort, or what to the ſame vowel in the firſt ſyllable of *Italiam* that it may be long; for Roman pronuntiation has but one mode of articulating that vowel, which may be either ſhortened or lengthened at pleaſure. There would be as little doubt how the firſt ſyllable of *cano*, ſhould be reduced to its proper ſhortneſs. It would be pronounced nearly as Engliſh ſcholars always pronounce the ſame ſyllable, in what may be almoſt called the ſame word, *canimus*. Nor would the abſurd objection be made, that ſo it is pronounced as if two conſonants followed the vowel; for the juſt diſtinction would be learnt, from Roman pronuntiation, between a conſonant articulated, and a conſonant meerly written. It is not however meant to be aſſerted that the practice of modern

Roman ſcholars, in pronouncing Latin, is correct in point of quantity; but whereas the ordinary Engliſh pronuntiation of the vowels, in their ſeveral combinations with conſonants, not neceſſarily denying correctneſs with regard to quantity in ſpeaking Latin, throws however difficulties in the way of ſuch correctneſs, the modern Roman pronuntiation on the contrary gives, even for Engliſh voices, all facility for it.

I have much more difficulty to ſay how our preſent moſt vicious pronuntiation of the Greek language may beſt be improved. Among the Tuſcans and Romans of this day the ſame characters ſeem to repreſent the ſame vowels as with their foreſathers, when the Latin language was in full vigor. But with the Greek, as we have already had occaſion to obſerve, it is far otherwiſe. The pronuntiation of the Greeks of the preſent day evidently enough differs, in regard to ſome of the vowels, from that which remains deſcribed by Dionyſius. Nevertheleſs, thoſe particular vices excepted, which may be traced growing through centuries, there ſeems no reaſonable ground for doubting that the preſent polite pronuntiation of Conſtantinople, and perhaps of Athens, approaches nearer to the ſpeech of the antient Greeks than that of any other moderns, with any advantages that ſtudy can give. We have complete aſſurance that the claſſical Greek remained the language of the Conſtantinopolitan court till the final overthrow

throw of the empire, in the reign of our Henry the ſeventh, and that its grammar and ſyntax were preſerved to that time in great purity[k]. It is againſt all reaſon then to ſuppoſe that a people ſo ſucceſsfully careful of their language, in thoſe points, would have been negligent of the pronuntiation; and it will be againſt all experience, we may ſay againſt the knowlege of all who have any experience in living language, to imagine that they would not ſpeak their own language better, more in the way of their anceſtors, than foreiners, with whatſoever advantages of learning and ſtudy. Since the final overthrow of the Greek empire, indeed, litterature has been at a low ebb in Conſtantinople; but what diſpoſition and opportunities exiſted for ſtudy, have been directed with fond predilection to the old language; the careful cultivation of which has never ceaſed. The old lan-

[k] For this the authorities quoted by Mr. Gibbon, and Mr. Roſcoe, as well as thoſe collected by Dr. Foſter, and by the right reverend author of the Treatiſe on the Proſodies of the Greek and Latin languages, may be conſulted. 'Anna Com-'nena,' ſays Gibbon, 'may boaſt of her Attic ſtyle (τὸ Ἑλληνίζειν 'ἡ ἄκρον ἰσπουδακυῖα) and Zonaras, her contemporary, but not 'her flatterer, may add with truth γλῶτταν εἶχεν ἀκριβῶς Ἀττικι-'ζουσαν.' c. 53. n. iii. v. 5. Anna Comnena flouriſhed in the beginning of the twelfth century. Gibbon praiſes Pachymer, who flouriſhed in the end of the thirteenth and beginning of the fourteenth, John Cantacuzene, and Nicephorus Gregoras, who followed him, and Laonicus Chalcondyles, and Ducas, who wrote after the fall of the empire.

guage has always been, and remains the language of the church: it has always had its profeſſors and teachers: it is ſtill conſidered, by all who pretend to learning among the Greeks, as their proper tongue. The vulgar corrupted ſpeech, tho leſs altered from the claſſical than the Italian from the Latin, they hold in little eſteem: they muſt of neceſſity ſpeak it, but the antient is that in which they generally prefer to write. Nor has their love and care for that unrivalled language been unſucceſsful. I am inclined to ſuſpect that the diſpoſition which has appeared, through weſtern Europe, to ſpeak of modern Greek learning with contempt, has had its origin from the quarrel between the Greek and Roman churches, and its prevalence from prejudice derived from the Roman clergy. For myſelf, I think it juſtice to a race too long held undeſervedly cheap in weſtern Europe, to bear that teſtimony which I may in their favor. I have met with few ſcholars of any other country who had the amount of grammatical and critical learning in the Greek language which I have found in a Greek, and I never met with any who had the ſame feeling of the language. What I mean by feeling, is that perception of meaning, independent of reaſoning, and often incommunicable by direct inſtruction, through which, for example, Engliſh children of five years old never miſtake the difference between *ſhall* and *will*, which learned doctors of Paris and

even

even of Edinborough and Dublin, cannot be taught to comprehend. It has been in the want of this power of feeling that ſome of our learned have ſuppoſed the Greek aoriſt ſometimes to bear the meaning of a future; that none perceive the diſtinct import of the preſent and aoriſt participles; and that we are told the aoriſt tenſe of the verb is more uſed by the Greek hiſtorians, the preter-perfect by the orators, without a ſyllable to inſtruct us why; tho perhaps the analogy to explain it to the Engliſh ſcholar is ready in our common ſpeech. I will venture then to declare my opinion that, as to approach the neareſt that may be to the true pronuntiation of the Latin language, the firſt thing to be done is to adopt the Roman articulation, ſo to attain a ſimilar approximation to that of the Greek, we can do no other way ſo well as to adopt the Conſtantinopolitan.

One cannot without wonder obſerve the deficient diſcrimination, the apparently careleſs inaccuracy of ſome learned and otherwiſe diſcerning modern critics, in treating of the ſounds of ſpeech. To animadvert on all the remarkable inſtances that may be found, were almoſt endleſs. I will ſelect a very remarkable one from among thoſe that may beſt aſſiſt to illuſtrate the juſt diſtinction of ſounds in antient and in modern languages.

In the thirty-ſeventh of the eſſays with the title of ſir Thomas Fitzoſborn's letters, by that elegant ſcholar the late Mr. Melmoth, is the fol-

lowing paſſage; 'Moſt certain it is that the de-
'licacy of the antients, with reſpect to numbers,
'was far ſuperior to anything that modern taſte
'can pretend to, and that they diſcovered differ-
'ences which are to us abſolutely imperceptible.
'To mention only one remarkable inſtance;
'a very antient writer has obſerved upon the fol-
'lowing verſe in Virgil,

Arma virumque cano Trojæ qui primus ab oris,

'that if, inſtead of *primus* we were to pronounce it
'*primis* (*is* being long and *us* ſhort) the intire har-
'mony of the line would be deſtroyed. But
'whoſe ear is now ſo exquiſitely ſenſible as to per-
'ceive the diſtinction between thoſe two quan-
'tities?'

To this queſtion the proper anſwer ſeems obvious; no ear, now or ever, could perceive any diſtinction, as the words are ſpoken by Engliſh ſcholars; for, before a diſtinction can be perceived by the ear, it muſt be made by the voice, and the pronuntiation of Engliſh ſcholars makes none. But, in antient pronuntiation, we have ſufficient aſſurance, the difference between a long and a ſhort ſyllable was not minute, and perceptible only to ears of exquiſite ſenſibility: the time of one was double the time of the other; the diſtinction was great and ſtriking; and for its purpoſe of deciding the march of cadence in popular poetry it muſt be ſo. Evidently then the queſtion ſhould have been, not 'whoſe ear can perceive the diſ-

'tinction?

'tinction?' but 'how ſhould the voice make the 'diſtinction?' When really made, as the antients made it, proportioning the times as two to one, the ear muſt be dull indeed that could not perceive it.

Nor is anything out of the way of common Engliſh pronuntiation neceſſary to illuſtrate the diſtinction by example. The awkwardneſs for explaining ſuch points will be found, not in our ſpeech, but in our orthography. The word *primus* we pronounce, as to the quantities, properly; making the firſt ſyllable long, the ſecond ſhort; but for the word *primis* the common pronuntiation of Engliſh ſcholars is clearly falſe; for the laſt ſyllable, which ſhould be long, they make ſhort, as in *primus*. The proper length however may be given without going at all beyond the ordinary bounds of Engliſh pronuntiation, and it may be done in two ways; either by uſing the common long ſound of *i*, as in *ſunriſe*, *exile*; or, more properly, by extending the common ſhort ſound of *i*, of which ſound, when long, we have obſerved, in our orthography, *ee* is the proper, and *ea* a common repreſentative. That ſound, not very frequently occurring in our language without the ſtrong accent, is nevertheleſs familiar enough; as in the words *increaſe*, *decreaſe* (the nouns, diſtinguiſhed by accent from the verbs) *heartseaſe*, *colleague*, *ſweetmeat*, *thirteen*, *fourteen*, *fifteen*, and ſo forth; *portreeve*, *wellmeaning*, *illmeaning*, and others.

Thus, with a mode of pronuntiation obvious and familiar to Engliſh voices, every ſyllable of the Greek and Latin languages might have its diſtinguiſhing quantity, abundantly made perceptible to every ear of moderate ſenſibility; nothing preventing but the cuſtom of Engliſh ſcholars. But the manner in which ſounds are now applied to the vowel-characters of thoſe languages, is curious enough (might I be allowed to ſpeak plain truth I ſhould ſay perverſe enough) to deſerve a little farther animadverſion. Wherever we meet with thoſe of the Greek long vowels which are diſtinguiſhed by their appropriate characters, as in ἥρως, we are very properly forbidden, in any circumſtances, to change the pronuntiation. But for the ſame word in Latin we are not to uſe the ſame ſound of the *o*. This is to be ſtill indeed long, but the articulation is to be that whoſe appropriate repreſentative in Engliſh orthography is the combination *au*, the ſame which we give to the ſame combination whenever it occurs in Latin, as in *laus*. Authority for ſuch change is certainly to be found only in the cuſtom of Engliſh ſcholars. But it ſhould be farther obſerved that the preſervation of the quantity in this pronuntiation of *o* is purely accidental. It ſo happens that, before *s* and *ſt*, *o* has commonly a long ſound in Engliſh, tho not always the ſame long ſound; and it is a whimſical kind of regularity with which we carry the ſame variety to the pronuntiation of Latin.

The

The Engliſh word *moſs*, is pronounced as if written *mauſs*, and ſo we ſpeak the Latin word *mos* as if it were written *mauſs*. But the Engliſh word *poſt* we pronounce as if it were written *poaſt*[1]; and ſo in the Latin word *poſt* the *o* is not to have the ſame ſound as in the Latin word *mos*, but the ſame as in the Engliſh word *poſt*, which happens to be the more proper way for the Latin, tho, for the Engliſh, it comes under an exception rather than a rule.

One inſtance more of the extreme incorrectneſs, in point of quantity, of the approved pronuntiation of Latin among Engliſh ſcholars, I wiſh to notice, becauſe it is ſo familiar, and of a kind to be ſtriking. The difference in the proper quantity of the firſt ſyllable of *pater* and the firſt of *mater* is abundantly known: but in the pronuntiation of Engliſh ſcholars no difference is made. And why ſo? It might ſeem they were reſolved to confine the doctrine of quantity as ſomething myſterious or cabaliſtical, to be locked up in the mind and forbidden in practice. Why elſe refuſe to the Latin thoſe differences which are familiar in Engliſh pronuntiation; in which the firſt ſyllables of *fathom*, *fallow*, *gather*, *mother*, *many*, *very*, *bloſſom*, are ſhort, and the firſt of *father*, *falling*, *rather*, *frothy*, *Mary*, *vary*, *loſſes*, are long.

[1] It will be recollected that we take the combination *oa*, as the proper repreſentative, in Engliſh orthography, of the ſixth long vowel. Sect. II. of this Inquiry.

To

To conclude then our obſervations on the pronuntiation of the Greek and Latin languages. Whether we pronounce *a* with a broader or narrower ſound, whether we ſpeak *c* and *j* in the Italian or the Engliſh manner, matters not for the quantity of the ſyllables, or any eſſential of poetical harmony. What is really wanting for Engliſh ſcholars, to obviate the groſſeſt violation, the reverſal often of juſt quantity, is, firſt, to give diſtinctly the proper proportionate length of ſound to every vowel, and, ſecondly, where iterated conſonants occur, to articulate them in the Italian way (a mode, as we have obſerved, not alien to our ſpeech) as diſtinct letters. Apparently *z*, equally in Latin and in Greek, ſhould alſo be pronounced in the Italian way, to make it effectually a double conſonant. *X* is, in our own ſpeech, commonly double. For any other letters, it is for ſimplicity ſake and convenience, principally, that I would recommend, for the Latin language, the modern Roman articulation, and, for the Greek, the Conſtantinopolitan or Athenian. To approach then toward any juſt expreſſion of the harmony and character of the languages, in poetry or in proſe, each of them muſt have its own proper accentuation, as we may beſt gather it; and the information remaining is large. That of the Latin, now in uſe among Engliſh ſcholars, ſhould be preſerved, and the Greek muſt have its own reſtored. But, in verſe eſpecially, even Latin verſe, I apprehend it muſt

muſt be vain to think of managing the juſt expreſſion of quantities, and preſerving at the ſame time the proper accentuation, without the aſſiſtance of that reſource which the antients themſelves, at leaſt the Romans uſed, the arſis and theſis, or double time-beating. Thus we might approach the neareſt, I imagine, that may now be poſſible, to a juſt expreſſion of the harmony, in poetry and in proſe, of thoſe languages which, with all the vices of our preſent pronuntiation of them, we moſt juſtly admire, and to the acquiſition of which we dedicate, with no ſmall pain to ingenuous youth, ſo large a portion of the moſt precious ſeaſon of education. To riſing youth the additional acquiſition of a pronuntiation approximating juſtneſs, were living examples before them, would coſt little or nothing. The difficulty were to find the firſt examples, and obtain credit for them.

SECTION XV.

Of the Principles of HARMONY and MECHANISM of VERSE in ſome modern Languages.

ARTICLE I.

Of the French Language.

THE FRENCH Language, as it has now ſtood for more than a century, is the moſt improved, and, through diligent and able cultivation, the moſt advantageouſly exhibited, of any of modern Europe; being yet eſſentially, in words, in texture, and in harmony, the pooreſt perhaps in which letters were ever cultivated.

The French is remarkable among languages, and not leaſt among thoſe of modern Europe, for its want of accent. 'Pour bien parler François 'il ne faut point avoir d'accent,' is a rule univerſally held among French grammarians. By this cannot be meant that all French ſyllables are to be pronounced with the ſame tone. Whoever has heard the language properly ſpoken muſt be aware that it is otherwiſe. But that no ſyllable of any French word is regularly and conſtantly intitled to any eminence of tone, the French critics are ſo agreed

agreed that it ſeems undiſputable. They are equally agreed, not that there is no difference in the times or quantities of ſyllables, but that no regular proportion of time or quantity belongs to the ſyllables of the French language; no ſuch difference that the regularity of the proportions may be obvious to the ear. Wanting ſuch regularity, quantity cannot be the conſtituent of any cadence or poetical meaſure; and for want of eminence of accent regularly aſſigned to ſyllables, accent cannot be either the conſtituent or indicant of cadence or poetical meaſure in French, as it is in Engliſh, Italian, and other modern tongues. Nothing ſeems to remain then for conſtituting meaſure in the French language, but to number ſyllables; and for indication of meaſure, that is, for giving boundaries obvious to the ear, only Rime and Pauſe.

Being deſirous of aſſuring myſelf of the nature of French verſe, when at Paris many years ago, I often gave my attention, at the theater, to the declamation of the beſt actors, with the particular purpoſe of gathering it; but with ſo little ſucceſs that, I muſt own, I have remained ever ignorant what it is that, under French rules, can make a French verſe, with the requiſite number of ſyllables, a more or a leſs harmonious verſe. It will be remembered that I conſider euphony as diſtinct from harmony. But the declamation of the theater might poſſibly the leſs aſſiſt, becauſe it is a rule

rule of the French ſtage, ſtudiouſly to avoid giving any prominence to the rimes, which are eſſential to French verſe, and rather to conceal them in the flow of ſpeech. No regularity of meaſure then being exhibited by the diſpoſition of either quantities or accents, and rime, the powerful and almoſt only indicant of meaſure in French verſe, being concealed or diſguiſed, what can remain to give any character of verſe to French poetry, in the declamation of the theater? Indeed the very practice of ſuch poets as Corneille and Racine, conſtantly to give rime to their dramatic poetry, ſenſible as they would be, hardly leſs than others, of its offenſiveneſs on the ſtage, affords the ſtrongeſt preſumption of their conviction that, in their language, without rime could be no verſe. Voltaire has offered what he has called unrimed or blank verſe, in imitation of the Engliſh and Italian, or rather in ridicule of the Engliſh and Italian; for he has taken occaſion, from the deficiency, of which he appears to have been juſtly ſenſible, in his own verſes, and in all of the kind that could be compoſed in his language, to ſpeak contemptuouſly of unrimed verſe in general. Moſt reaſonably he might ſpeak contemptuouſly of unrimed verſe in his own language, where it can be verſe only in name and written form, having nothing eſſential to diſtinguiſh it from the meereſt proſe.

I remember to have met with a French grammar of the Engliſh language, wherein were direc-

tions

tions for the French learner to acquire the Engliſh pronuntiation, prefaced with the proper admonition that 'La langue Angloiſe eſt une langue cadencée, 'comme l'Italienne.' Now thoſe whoſe own language has cadence, have difficulty to conceive a language without it, and difficulty generally yet greater to diveſt their pronuntiation of cadence. Hence the principal peculiarities of foreiners in pronouncing the French language. Five and twenty or thirty years ago it was faſhionable at Paris to call the ordinary Engliſh pronuntiation of French 'la prononțiation *dactylienne* des Anglois;' a term not ſo more miſapplied than *anapeſtic*, among our own learned, to mean nearly the ſame thing, or *iambic*, *trochaic*, and other names of antient feet meaſured by quantity, to ſignify different arrangements of accent in the Engliſh language.

It is this *dactylian* pronuntiation of French verſe in Engliſh mouths that has led ſome Engliſh writers of the moſt learned and able, but little familiar with French ſpeech, to imagine the French epic verſe, often called Alexandrine, fundamentally the ſame with our four-footed verſe of the triple cadence; as

A cobler there was and he lived in a ſtall.

But there is no real analogy, in conſtitution or mechaniſm, between that Engliſh verſe and the French epic. Occaſionally indeed a French epic verſe, with the moſt approved French pronuntiation,

tion, will be found bearing a ſtrong ſimilitude of our four-footed of the triple cadence; but occaſionally alſo an equal ſimilitude of that very different verſe, our ſix-footed of the even cadence, not uncommonly called Alexandrine; and far oftener than either no form of Engliſh verſe at all will appear. The ſimilitude of Engliſh cadence which Engliſh mouths are apt to give generally to French verſe, ariſes from an accentuation of the words which does not belong to the language. But the reſemblance which French pronuntiation gives, here to one Engliſh cadence, there to another of a widely different conſtitution and character, ariſes from no accentuation inherent in the words, from no appertenance of the words ſeverally, from nothing eſſential to the conſtitution of the verſe, but from the accidental influence generally of emphaſis only.

But the French people, who have able muſicians, and excel all the world in dance, cannot be without ſenſibility to the powers of harmony in language, as well as in muſic and motion. The very phraſe juſt noticed, 'the dactylian pronuntiation of the Engliſh,' would indicate ſo much. How then has the harmony of the Latin language, not the harmony of quantity only, which has vaniſhed from all modern languages, but the harmony of accent alſo, retained and ſubſtituted in moſt of them, been, in the French, a daughter of the Latin, ſo completely loſt?

It has been a juſt remark of able and obſerving writers,

writers, that languages have been moſt complex in their origin, and have been ſimplified with extent of uſe. Thus the dual number has dropped from the Greek and from the Anglo-Saxon. But conqueſt, and the transfer of a language to a new people, would tend ſtill more powerfully to the ſimplification of the language transferred. In the fall of the Roman empire, while energy of mind, directing military force, gave political power to the conquering barbarians, ſcience and arts, with, the general diſpoſition of mankind to elegance, ſtill ſo preſerved civil influence to the old inhabitants, that the language of the latter prevailed, but with ſome neceſſary conceſſions. To make it readily intelligible to the conquerors, the various declenſions, which puzzled them, were abandoned, and a very few prepoſitions ſerved to indicate the caſes equally of all declenſions. The exact diſtinctions of quantity in ſyllables were at the ſame time loſt. But accent, to judge from what remains of the former language of the conquerors, was an important circumſtance of that language; whence, in learning the new ſpeech, its accent was the more readily adopted. Thus accent remains the ruling indicant of cadence in the Italian, Spaniſh, Portugueſe, and Romaneſk or Southern French, as it had been of the Teutonic and Gothic dialects.

In a topographical deſcription of France, printed at Paris in Lewis the Thirteenth's reign, it is ſtated that two languages then divided the country, with

the Loire for the boundary between them: the people to the northward of that river, ſays the author, ſpeak French, thoſe to the ſouthward Roman, or, as we commonly call it, Romaneſk or Romance. Now it was in the northern provinces that the Franks principally prevailed, after the ſouthern had yielded to other barbarians, who extended their conqueſts over Spain. Long after the Franks the Normans introduced new barbariſm extenſively among the northern provinces. The language of the conquered was adopted by both people, but with alterations far greater than in the ſouthern parts. It will not be difficult then to conceive how, in theſe circumſtances, between the ſtruggle in the mouths of the northern conquerors to pronounce Latin words, and the requiſite efforts of the ſubdued people to make every ſyllable of their language obvious to forein ears, not regularity of quantity only, but character of accent too might vaniſh. In making a new polyſyllabical word clear to the ear and eaſy to the voice of the lordly learners, it would often be neceſſary to ſpeak every ſyllable ſeparately, with equal tone, as is common in teaching children, leaving the accent to be added when the articulation were already familiar. But the articulation itſelf undergoing conſiderable change, the altered word might become a member of the new dialect without a determined accentuation; and from the habit of thus omitting diſtinction of accent,

accent, the omiſſion might become a characteriſtic of the new pronuntiation. But it will deſerve notice that there is a difference between the Teutonic languages and the Latin in the principle of accentuation, which might furniſh additional cauſe for the northern French to neglect, or diſcard from their new ſpeech, the Latin tones. This difference may be illuſtrated by example from our own language. In our derivative words the accent always adheres ſteadily to ſome ſyllable of the root whereby it may beſt indicate the fundamental ſenſe of the word; as in mind, minded, minding, mindful, mindfully; care, caring, careful, carelefsly; forget, forgetting, forgotten, forgetfully, forgetfulneſs. But in the Latin, abounding in inflexion, the accent was often moved to a new ſyllable, to aſſiſt the indication of a new ſhade of meaning intended by the inflexion. The faireſt daughters of the Latin then, the Italian and Spaniſh, loſing the inflexions, have preſerved the Latin accentuation where, for ſound, it is ſtill advantageous, but for the meaning it rather tends to confuſion. This may be ſeen in the Italian words maggióre, minóre, meglióre, peggióre, amatóre, leggitóre, mietitóre, arditaménte, debilménte, forzataménte, amabilménte, compared with the Engliſh words gréater, ſmáller, bétter, lóver, réader, réaper, bóldly, wéakly, fórcibly, lóvingly, where the accent is on that ſyllable which diſtinguiſhes the fundamental ſenſe of the word; whereas in the

Italian it affiſts no indication of difference in words of ſignification ſo widely differing. The Frankiſh and Norman conquerors therefore, pronouncing imperfectly, omitting final ſyllables, and finiſhing with thoſe great alterations of the language which produced the modern French, might find it neceſſary, for making their ſpeech intelligible, to increaſe the proportionate ſtreſs of the voice on the leading ſyllables, and yet unneceſſary to give to any one of them a decided eminence. To this, at leaſt as a concurrent cauſe, we may apparently attribute the loſs of appropriate and diſtinguiſhing accent in the French language.

The French with all its defects, has found ſuch extenſive favor among the higher claſſes in the northern nations of Europe, nations of rough and uncultivated native ſpeech, as to give occaſion to French writers to boaſt of it as a ſort of univerſal language. But it has never been able to make its way ſouthward. Perhaps the ſimplicity which allows variation of tone only under the guidance of emphaſis, may not be intirely without its own peculiar elegance, tho upon the whole a great defect in the language. For connection with muſic, it will be obvious that much facility is provided by the failure of accent, as well as of quantity, in Frencn verſe. But it will be alſo obvious that there can be ſcarcely any real analogy of character between any French verſe (ſentiment being out of the queſtion) and any muſical movement: the artificial

rtificial connection between French verſe and nuſic may be what the muſical compoſer pleaſes; nd of this facility the able muſicians who, of late ears, have been leading the French people toward taſte for Italian muſic, have availed themſelves; ut for any natural connection means ſeem wholly anting. In the old and truly national French nuſic, a ſtriking peculiarity of character was deived from the language with which it was conected, and that muſic no people but the French hemſelves could reliſh.

ARTICLE II.

Of the Italian Language.

I HAVE not found that the principles of verſificaion have been better explained for any other moern language than for our own. The ſtriking ffects of accent however have been obſerved in talian not leſs than in Engliſh verſification; and t has been remarked that the mechaniſm of Engiſh and Italian verſe is nearly the ſame: even ur principal meaſures have been apparently borowed from the Italian, eſpecially our epic verſe. Barretti, the author of the Italian Engliſh gramar and dictionary, a man of little talent and little

learning, had however the very conſiderable ad vantage of living in ſome intimacy with Samu Johnſon. In his grammars he has undertaken t explain the texture of Italian verſe to Engliſhme and of Engliſh to Italians. For Engliſh verſe h has meerly abridged Johnſon. In treating o Italian verſe he ſhows his complete feeling of it congeniality with the Engliſh, obſerving of th epic that it differs from the Engliſh epic only i requiring conſtantly the hyperrhythmical final ſy lable, the double ending, and in admitting an even requiring more variety, through a more fr quent and wider departure from the primary, fun damental arrangement of accents; the prima arrangement being for both languages preciſely th ſame. For example of that arrangement, in th Italian, he gives this couplet:

Che viver più felice e più beato
Che ritrovarſi in ſervitù d'amore!

Where he ſays, 'the ſtrong accents fall on ea 'even ſyllable; that is, on the ſecond, fourt 'ſixth, eighth, and tenth.' The Engliſhman w certainly find, in thoſe two lines, ſo accented, pr ciſely the meaſure of his own epic verſe. But a other matter will deſerve attention here. It evident that Barretti was ſenſible of the fa double accentuation in triſſyllabical and oth longer words of the Italian language, which h been formerly noticed in treating of Engliſh a

centuation [m], and that the weaker accents aſſiſt in the conſtitution of Italian as of Engliſh verſe. In the ſecond of the two lines above given, the firſt accent and the third, namely the accent on the firſt ſyllable of ritrovarſi and on the firſt of ſervitù, are of the weaker kind [n].

But

[m] Sect. IV. of this Inquiry.

[n] After having deſcribed and illuſtrated thus juſtly the fundamental arrangement of accents in Italian epic verſe, Barretti proceeds to ſpeak of the allowed deviations with evident extravagance. 'That we may avoid uniformity in our verſification,' he ſays, 'we place our accents in different manners, 'ſometimes on even, ſometimes on uneven ſyllables: ſometimes the very firſt ſyllable of the verſe is forcibly accented, 'and ſometimes the neceſſary rapidity of utterance gives no 'room at all for accents until we reach the fourth, fifth, and 'even ſixth ſyllable. The accents ſometimes are diſtant, ſometimes they meet; now ſtronger, now ſofter, as chance or 'ſkill direct.' Giving credit to the impreſſion which this account, haſtily taken, might make, it might be ſuppoſed there was no certain regularity in Italian verſe, and, in ſhort, that it was no verſe. But the Engliſh reader will be aware that the forcible accenting of the firſt ſyllable is very common in Engliſh epic verſe, and therefore not to be wondered at in Italian. He will know alſo that in Engliſh verſe, as in Italian, the accents are ſometimes more diſtant, and that, far oftener than in Italian, they meet, through the frequent occurrence of emphatical monoſyllables. From Barretti's own grammar and dictionary he may learn that every Italian word, not monoſyllabical, has its predominating accent; and therefore the examples he has given of ſuch lengthened intermiſſion of accent cannot be ſtrictly correct, and ſhould only be underſtood as examples

But of the congeniality of Engliſh with Italian verſification, I met at Rome formerly with proof, which I can no way ſo well explain as in relating the circumſtances. They occurred accidentally, in converſation with the ſame learned old man, whom I have mentioned in ſpeaking of Latin verſe. Of modern languages, beſide his own, he knew only French; which he would not ſpeak, becauſe, he ſaid, the habit of ſpeaking any forein language tended to vitiate the true Roman pronuntiation. French verſe he held in utter averſion, and for Engliſh verſe, ſuppoſing it formed on the ſame model with the French, he had, by anticipation, a contempt evident enough, tho he avoided to declare it. I could not get credit with him for my aſſertion that, however the roughneſs of our language might diſguiſe it, our verſe was eſſentially the ſame as the Italian. No book being at hand to furniſh

of remitted accentuation. His own rules and illuſtrations by example then, noticed in the text above, will ſhow that in Italian as in Engliſh, longer words have ſecondary diſtinguiſhing accents; and thus all the differences of Italian from Engliſh epic verſe will remain thoſe only which have been heretofore, or will be hereafter noticed in the text.

Barretti was but a very imperfect maſter of the Engliſh language, as is too evident even in his dictionary, but ſtill more glaring in ſome of his ſmaller works. His grammar and his travels have been written for him, and ſeem to bear ſome occaſional marks of Johnſon's pen. Johnſon did not know Italian, and ſo would be likely to fail of exactneſs in deſcribing, under Barretti's inſtruction, the anomalies of Italian verſification.

example

example but Barretti's dictionary, I red to him the ſix lines from Rowe:

Let this auſpicious day be ever ſacred;
No mourning, no misfortune happen on it:
Let it be mark'd for triumph and rejoicing:
Let happy lovers ever keep it holy;
Chuſe it to fill their hopes and crown their wiſhes,
This happy day that gives me my Caliſta.

I had ſcarcely completed the ſecond when, with evident ſurprize and pleaſure, he cried out 'Bene, 'bene;' and when I had finiſhed, he expreſſed largely his gratification at finding Engliſh verſification formed on the ſame model with that of his own language. Thus reconciled to our dramatic verſe, I ſuppoſed I ſhould have pleaſed him with the ſtanza of four and three feet, becauſe Barretti commends it, and becauſe the rimes happen to be all vocal:

When all ſhall praiſe and every lay
Devote a wreath to thee,
That day, for come it will, that day
Shall I lament to ſee.

But I was diſappointed. The meaſure is not uſed by the Italian poets, and I imagine the want of the double ending, the hypercataleƈtic ſyllable, diſappointed his ear; for when I red to him afterward Johnſon's own verſes cited by Barretti, harmonious verſes with good rimes, but all with the ſingle ending, he was evidently leſs ſatisfied than with Rowe's, which have the hypercataleƈtic ſyllable without rime. He was however pleaſed

pleaſed again with a ſtanza in which I thought the conſonants terminating the rimes might have offended him:

'Twas when the ſeas were roaring
With hollow blaſt of wind,
A damſel lay deploring
All on a rock reclined.

But here he found a near reſemblance to the favorite meaſure of the Italian lyric poets,

In vece del naviglio
Vede partir le ſponde;
Giura che fuggi il lido,
E pur così non è.

Aleſſandro di Metaſtaſio, at. 3. ſc. 1.

The Italian epic verſe then reſembles the Engliſh with the differences only already noticed; namely, that it requires conſtantly the hypercataleƈtic ſyllable; that it admits more readily the aberration of the acute in the fourth, third, and even the ſecond foot, and that it requires more uſe of theſe varieties, eſpecially the aberration in the ſecond.

Of modern poets who have written expreſsly for muſic, Metaſtaſio is inconteſtably the chief. No other has ſtudied the connection of muſic and poetry ſo much and ſo well. It is evident that he has ſought variety of meaſures, and it is evident alſo that he has found no great variety in his language to pleaſe him. His favorite, clearly, has been

been that which appears to have been always the moſt ordinary meaſure for Italian ſong, the three-footed of the even cadence with the hypercataleƈtic ſyllable; varied only with the omiſſion of that ſyllable, or, in the Italian phraſe, with the rima tronca, at regular intervals; as in his well-known canzonet and palinode to Nice, already noticed. But whether thoſe longer odes may have been leſs ſtudied for connection with muſic I cannot tell, and therefore it may be ſurer to refer to his dramatic lyrics for example. The following is from his Achille:

Fra l'ombre un lampo ſolo
Baſta al nocchier ſagace,
Chè gia ritrova il polo,
Gia riconoſce il mar.
Al pellegrin ben ſpeſſo
Baſta un veſtigio impreſſo
Perchè la via fallace
Non l'abbia ad ingannar.

Att. 1. ſc. 6.

I have formerly noticed that the verſes of our common ſtanza of four feet and three alternately, arrange themſelves all readily with the ſame muſical time as thoſe of this Italian ſtanza, the meaſure being filled through the aſſiſtance of either a long note at the end of the ſhorter verſes, or a pauſe, which offends neither in muſic nor in poetry. Still more readily and regularly theſe Italian three-footed verſes, with the hypercataleƈtic ſyllable,

ſyllable, aſſort themſelves with the muſical time of four equal feet. Example completely in point occurs in a ſong ſet to muſic by the celebrated Galuppi, compared with a ſong written by the late learned Mr. Harris, author of Hermes, and by him adapted to the ſame muſic. The Italian ſong runs thus:

La paſtorella al prato
Col gregge ſe ne va,
Col agnellino al lato,
Cantando in libertà.

This, it will be ſeen, is exactly the meaſure of the Engliſh ſong lately quoted,

'Twas when the ſeas were roaring.

But Mr. Harris, ſkilled as he was in muſic, did not fear to give to the ſame notes a poetical meaſure, very conſiderably different. His lines are theſe:

With us alike each ſeaſon ſuits;
The ſpring has fragrant flow'rs,
The ſummer corn, the autumn fruits,
The winter ſocial hours.

The reader who knows the air will perceive that the additional ſyllable in the firſt and third lines, tho an acuted ſyllable, giving character to an additional foot in the poetry, is ſo far from an incumbrance to the muſic that it rather fills the meaſure with advantage; and yet the ſecond and fourth lines, ſhorter by a complete foot, have no ungraceful deficiency, but on the contrary, through

through protraction of quantity in the note accompanying the laſt ſyllable, or a reſt after it, or both, the meaſure is enough indicated, and with effect more grateful to the ear than if this variety were not introduced. The muſical cadence indeed, through the licence which I have formerly mentioned as common among modern muſicians, is triple, while the poetical cadence is even; but the example nevertheleſs, for the purpoſe for which I have given it, is complete.

Metaſtaſio I think never uſes the FOUR-FOOTED of the even cadence but with the firſt foot truncated; as in theſe examples:

Fra l'orror della tempeſta,
Che alle ſtelle il volto imbruna,
Qualche raggio di fortuna
Gia commincia a ſcintillar.

Dopo ſorte ſi funeſta
Sarà placida queſta alma,
E godrà, tornata in calma,
I perigli rammentar.

Siroe, att. 1. ſc. 17.

Sia lontano ogni cimento,
L'onda ſia tranquilla e pura,
Buon guerrier non s'afficura,
Non ſi fida il buon nocchier.

Anche in pace, in calma ancora,
L'armi adatte, i remi appreſta,
Di battaglia, o di tempeſta
Qualche aſſalto a ſoſtener.

La Clemenza di Tito, att. 2. ſc. 4.

The

The reaſon of this will be obvious to the muſical reader. In Engliſh poetry, the even four-footed verſe, in its moſt ordinary form, without the hypercatalectic ſyllable, is adapted to fill the muſical meaſure of four bars (or if they are half bars it is in effect the ſame thing) without deficiency and without exceſs. But the grace of Italian poetry requiring generally the hypercatalectic ſyllable to make the rima giuſta or double ending, that ſyllable, were the firſt foot complete, would be hyperrhythmical, and would very much incumber the muſic. On the contrary, the firſt foot being truncated, the laſt ſyllable of the verſe, otherwiſe hypercatalectic and hyperrhythmical, becomes a complementary ſyllable, without which an extenſion of time, either by quantity or reſt, would be neceſſary to fill the cadence. Thus, with its double ending, the truncated Italian verſe fills the meaſure of four muſical bars, like the Engliſh complete four-footed with the ſingle ending.

It will be evident, from a view equally of Italian and Engliſh verſe in connection with muſic, that, for that connection, ſome occaſional ſhortening of the verſe, that may give opportunity for reſt in the muſic, at convenient intervals, is advantageous. Whether this has been conſidered by any of our later poets, who have written for muſic, I know not; tho I think it was by the elder, before the gigantic genius of Handel had taught a diſregard for ſuch niceties, by ſhowing that, with power of violence

violence enough, even proſe might be forced into aſſociation with muſic, and become that which our forefathers conſidered as the very oppoſite to proſe, ſong. But Metaſtaſio has been always carefully attentive to this point, and therefore conſtantly introduces the rima tronca, or ſingle ending, at intervals among his four-footed lyrics. On the other hand, in Engliſh verſe of this meaſure, the prevalence, nearly to conſtancy, of the ſingle ending, which the genius of the language requires, is attended with a recurrence of the pauſe ungracefully quick and uniform. Hence apparently Milton's nice ear has been led to prefer that mixture of the complete four-footed with the truncated which prevails in his Allegro and Penſeroſo. In no other way perhaps, equally ſuited to the genius of our language, could he have gained ſo nearly the advantage of the Italian mixture of the double with the ſingle rime. Tho the effect in recitation is very different, yet, for combination with muſic, the grave ſyllable, at the end or at the beginning of the verſe, fills the time with equal convenience.

Metaſtaſio's farther varieties, in the even cadence, are rarely any other than thoſe produced by varying the diſpoſition of the different kinds of rimes.

The triple cadence has been in conſiderable favor with the great poet of the Italian muſical drama, and he has evidently thought it fit equally for

for ſublime and for lighter ſubjects. His varieties of lyric verſe in it exceed thoſe in the even. His moſt common triple meaſure is that of the celebrated ode to Venus, heretofore noticed. The following addreſs to Fortune, in his Scipio's dream, is in the ſame meaſure, but varied, at wide intervals, with the rima tronca, and ſo forming a different ſtanza:

Dì che ſei l'arbitra
Del mondo intero,
Ma non pretendere
Perciò l'impero,
D'un alma intrepida
D'un nobil cor.
Te vili adorino,
Nume tiranno,
Quei che non prezzano,
Quei che non hanno
Che'l baſſo merito
Del tuo favor.

For analyſis of Italian verſe, as well as of Engliſh, it appears moſt convenient to conſider the accented ſyllable, when in its regular place, as the laſt rather than the firſt of a foot, both in the even and the triple cadence. Under this diviſion, the firſt foot of all the verſes of the odes to Venus, and to Fortune wants its two grave ſyllables. Hence, as we have obſerved in the four-footed of the even cadence, the concluding ſyllables are not, like the concluding ſyllable of the epic endecaſillabo, hyperrhythmical, but complementary. In connection

connection with muſic, this triple meaſure, like the even meaſure laſt noticed, requires, for alliance with its firſt ſyllable, the accented note beginning a bar. The firſt, third and fifth verſes of the ſtanza of the Ode to Fortune are adapted to coaleſce with the notes of two bars, or two half-bars, of triple time, without reſt: the ſecond and fourth verſes, having a ſyllable leſs, will require either extenſion of quantity, or a reſt, to fill the muſical time. The ſixth, having two ſyllables leſs, muſt have its time filled either by more extenſion of quantity or more reſt.

A few inſtances we find, in Metaſtaſio, of this meaſure, wanting conſtantly one of the complementary ſyllables, and at intervals both; and the abruptneſs thus produced is ſometimes advantageous for particular expreſſion, as in this example from his Artaxerxes:

Non ti ſon padre;
Non mi ſei figlio:
Pietà non ſento
D'un traditor.
Tu ſei cagione
Del tuo periglio;
Tu ſei tormento
Del genitor.

Att. 1. ſc. 12.

In the connection of theſe lines with the correſpondent muſical cadence, to fill the muſical time, either a reſt is neceſſary at the end of every verſe, or a protraction of the quantity of the pen-

ultimate ſyllable. A nearly ſimilar reſt or protraction, which a good ear will lead the voice to give, even in reciting verſes of this meaſure, produces the abruptneſs which cannot fail to be ſtriking in them, even in recitation.

Where therefore occaſion for particular expreſſion has not recommended this broken meaſure, a more continued flow has been preferred, and the over-frequency of interruption has been obviated by partly filling the void in the firſt foot. One grave ſyllable preceding the acute of the firſt foot, and another following the acute of the laſt, the muſical meaſure is filled exactly as in the Ode to Venus and the Addreſs to Fortune, tho the character of the verſe in recitation is made conſiderably different by the different ſituation of the pauſe. The following example is from Metaſtaſio's Demofoonte:

Prudente mi chiedi:
Mi brami innocente.
Lo ſenti; lo vede;
Dipende da te.
Di lei, per cui peno,
Se penſo al periglio,
Tal ſmania ho nel ſeno,
Tal benda ho ſul ciglio,
Che l'alma di frena
Capace non è.

Demof. att. 2. ſc. 2.

The deficiency of double rimes, and of words fit for double and triple endings, tho without rime, makes this meaſure leſs fit for our language; yet the

the meaſure of the hundred and fourth pſalm, already quoted, differs from it in nothing ſo eſſentially as the more irregular introduction of the ſingle ending; and our common four-footed verſe of the triple cadence is but a duplication of it; as in this couplet of Dryden,

> When preſent we love, and—when abſent agree:
> I think not of Iris;—nor Iris of me.

Far ſeldomer among Metaſtaſio's ſongs occurs the three-footed verſe of the triple cadence; which nevertheleſs he appears to have thought not leſs fit for ſublime than for light expreſſion, tho our poets have ventured upon it only for ſuch ſubjects as thoſe of Shenſtone's muſe. Metaſtaſio has choſen it for this addreſs to Jupiter:

> I tuoi ſtrali, terror de' mortali,
> Ah ſoſpendi, gran padre de' numi,
> Ah deponi, gran nume de' re.
> Fumi il tempio del ſangue d'un empio,
> Ch' oltraggiò con inſano furore,
> Sommo Giove, un immago di te.
> L'onde chete del pallido Lete
> L'empio varchi; ma il noſtro timore,
> Ma il ſuo fallo portando con ſe———
>
> Olimpiade, att. 3. ſc. 6.

and for this ſublime image:

> Son quel fiume che gonfio d'umori,
> Quando il gelo ſi ſcioglie in torrenti,
> Selve, armenti, capanne, paſtori,
> Porta ſeco, e ritegno non ha.

Se ſi vede negl'argini ſtretto,
Sdegna il letto, confonde le ſponde,
E ſuperbo fremendo ſen va.
Didone, att. 1. ſc. 13.

He has choſen it alſo for this more playful ſentiment:

Ogn'amante può dirſi guerriero;
'Che diverſa da quella di Marte
Non è molto la ſcuola d'Amor.
Queſto adopra luſinghe ed inganni:
Quello inventa l'inſidie, gli aguati;
E ſi ſcorda gli affanni paſſati,
L'uno e l'altro quand' è vincitor.
Iſſipile, att. 1. ſc. 10.

If, in Italian epic verſe, a licence is admitted and a variety required, beyond what we allow to our own, in Metaſtaſio's lyrics it is not ſo: on the contrary we find there a ſcrupulous regularity, a regularity much ſtricter than among our lyric poets; no mixture of verſes of more and fewer feet, no licence for more or fewer ſyllables, except in regard to grave ſyllables following the laſt foot, which may be two, one, or none; and, even in regard to this variety, having once formed his ſtanza, he ſtrictly preſerves the form. This then is remarkable of his verſes of the triple cadence. In the two-footed verſe, if it concludes with what the Italians call a verbo ſdrucciolo, that is, if two grave ſyllables follow the laſt acuted ſyllable, then the firſt foot of the verſe always wants both its grave ſyllables: if only one grave ſyllable follow the laſt acute,

acute, then the firſt foot may have one grave ſyllable preceding its acute, but only one; and the form adopted for the firſt foot of the ſtanza, is ſtrictly preſerved in the firſt foot of every verſe of the poem. But in the three-footed verſe of the triple cadence, never are leſs than two grave ſyllables preceding the firſt acute; ſo that the firſt foot of the three-footed verſe is always complete, that of the two-footed never.

The reaſon of the difference, thus conſtantly obſerved, will not be obſcure to the muſical reader at all accuſtomed to obſerve muſic in connection with poetry. It reſts on the ſame principle which has led the Italian poets, as before remarked, to deny a complete firſt foot to their four-footed meaſure of the even cadence. If the two-footed verſe of the triple cadence had its firſt foot complete, and had alſo a hyperrhythmical ſyllable following its laſt, the meaſure would be altogether awkward for connection with muſic; becauſe the two feet would fill two bars or half-bars, and the hyperrhythmical ſyllable, from the cauſe formerly mentioned, would be a ſuperfluity, not readily to be brought to accord with the muſical cadence. But the three-footed verſe not being in itſelf adapted to fill the times of muſical meaſure, but always wanting either extenſion of quantity, or reſt, the hyperrhythmical ſyllable there only aſſiſts toward the completion of that meaſure.

The varieties in which Metaſtaſio indulges, in the diſpoſition of the indicatory accents, are narrowly limited. In the even three-footed verſe indeed he freely uſes the aberration in the firſt foot; whether the accentuation of his language denied a ſtricter adherence to the more regular form, which is far more adapted to coalition with muſic, or he judged it neceſſary ſo far to concede to effect in recitation. Very rarely however we find any other aberration of the accent in that meaſure. In the four-footed verſe, ſometimes the acute is wanting on the ſingle ſyllable of the firſt foot. But it is to be conſidered that, in recitation, that ſyllable is rendered conſpicuous, by a certain degree of emphaſis, reſulting from the pauſe which of courſe takes place at the end of a verſe; and it will ſcarcely ever be found that this ſyllable, tho wanting the orthoepical, may not, without offence, receive the muſical accent; as in the line given from Siroe,

Sarà placida queſta alma——

Moreover this aberration is of rare occurrence. Sometimes, but ſtill very rarely, the aberration is admitted in the third foot, as in the firſt line quoted from the Clemenza di Tito:

Sia|lonta|no ógni|cimento——

But it will be obſerved that every four-footed verſe conſiſts of two equal hemiſtics; ſo that the aberration in the third foot, which is the firſt of the ſecond

cond hemiſtic, has privilege nearly as that on the firſt foot of a verſe.

In that triple two-footed verſe which wants both the grave ſyllables of its firſt foot, of which the odes to Venus and to Fortune are examples, liberty is frequently taken with the ſingle ſyllable of the firſt foot: which is often found leſs powerfully acuted than the following ſyllable. But here that ſingle ſyllable is ſo rendered eminent by ſituation, as to be not unfit for aſſociation with the muſical accent. In the other forms of verſe of the triple cadence I think aberration of the acute is ſcarcely ever found; and even the duplication, in Engliſh verſe not uncommon, in Italian is very rare. The ſimplicity and regularity, in the mechaniſm of the Italian lyric verſe, furniſh ſtrong indication that the licences admitted and even required in the epic, have originated in the ſeparation of epic verſe from muſic. Wanting the varieties which muſic furniſhes, other varieties, accommodated to ſimple recitation, became neceſſary; varieties which render verſe far leſs ready for connection with muſic.

For DRAMATIC dialogue, as I have had occaſion to obſerve in treating of Engliſh verſe, the Italians uſe their endecaſillabo, the even five-footed epic verſe with the hyperrhythmical ſyllable, varied by irregular mixture of the three-footed, which alſo conſtantly bears the hyperrhythmical ſyllable.

ARTICLE 3.

Of the Spaniſh, Portugueſe and Romaneſk Languages.

THE Caſtilian, or claſſical Spaniſh, and the Romaneſk, or ſouthern French, hardly differ ſo much from the claſſical Italian, that is the Tuſcan and Roman, as ſome dialects within Italy: even the Neapolitan, bordering on the Roman, and the Bologneſe, bordering on the Tuſcan, are almoſt other languages. But in all theſe the principle of verſification is the ſame as in the claſſical Italian and the Engliſh. The epic verſe of the Spaniards and Portugueſe differs not from the Italian. But the dramatic verſe of the Spaniſh poets, whoſe dramatic works are abundant, differs greatly. It is the truncated four-footed, a favorite lyric meaſure of the Italian poets, but never uſed by them for dramatic dialogue. The Spaniſh poets uſe it alſo commonly as a lyric meaſure, generally in ſtanzas of four verſes, with imperfect rimes; of which biſhop Percy has given a ſpecimen toward the end of his relics of antient Engliſh poetry. The imperfection of the rimes, common among the Spaniſh poets, ſhould apparently be attributed neither to negligence or unſkilfulneſs in the poet, nor to defect in the language: ſo far indeed from implying

implying defect in the language, perhaps they rather imply perfection; indicating that the Spaniſh lyric poetry wants leſs aſſiſtance from that coarſe ornament than other modern European tongues.

The Romaneſk is a ſpeech little generally known; paſſing with many for an imperfect or corrupt French; but it deſerves another eſtimation. Since Lewis the Thirteenth's reign probably the Pariſian French has been gaining much upon it; and in no long time poſſibly the Romaneſk may be worn out, as the Cornu-Britiſh is of late years extinct, and the various Engliſh dialects are rapidly vaniſhing. But in the ſouthern provinces of France the Romaneſk yet remains, nearly as it ſtood in the time of the Provencial poets, the patriarcs of modern European verſe. It is a language between the Italian, Spaniſh, and French; in its dialects approaching the Spaniſh more as it approaches Spain, the Italian as it approaches Italy, the French as it approaches Paris; but, in its general character having more of the Spaniſh. Since the fall of the kingdom of Arles, and the decay of the courts of Aix and Toulouſe, it has been little cultivated but in popular ſongs. But men of ſuperior acquirements have ſometimes amuſed themſelves with compoſitions in it; and one, eminent among the guilty leaders of the French revolution, after having ſhown its yet remaining powers in verſe, propoſed, as I have been aſſured, to ſhow of what it was capable in proſe, but that circumſtances

ſtances led him to views of ambition in the political line, and then other circumſtances impoſed ſilence upon him. By accident a genuine ſpecimen of the language, in its rudeſt and pureſt ſtate, fell in my way, which may poſſibly amuſe ſome readers curious about languages. Mr. de Gualy, of the regiment of Caſtries, going to imbark at Portſmouth for the unfortunate expedition to Quiberon, came to viſit his kinſman, of the ſame name, then officer in a militia regiment ſtationed in Fareham barracks. The family of Gualy is noble, of the weſtern part of Languedoc; the chief intitled baron de St. Rome, from a ſmall town of that name on the river Tarne, but having his reſidence at Milhaud, or Milliau, on the ſame river. The Gualys being proteſtants, and ſo, till of late years, excluded from the French ſervice, the father of the militia officer had migrated to England, and reached the rank of lieutenant-colonel in the Engliſh ſervice; into which he alſo introduced his ſon, who was captain in the ſecond battalion of the firſt foot, before he ingaged in the militia. After dinner at the regimental meſs, ſinging being propoſed, the officer of Caſtries offered to bear his part: he could not ſing Engliſh, but, if he might be allowed, he ſaid, he would ſing a popular ſong of his own wild country, which his couſin, who in his youth had been once to ſee the chief of their family at Milhaud, would remember as a favorite of their common grandfather. Being pleaſed with the

the air, which had far more of the character of Spaniſh than French muſic, I deſired him to recite the words, which he did, and I then requeſted him to write them for me. He ſaid that, tho ſpeaking the dialect moſt familiarly, he was unaccuſtomed to write it, and therefore he muſt ſpell as he beſt could. Amid the diſturbance of ſurrounding converſation, then, he wrote as it is here given, with the difference only that the accents marking the cadence, as far as I could depend on my memory of his pronuntiation, have been added. For it is to be obſerved that the Romaneſk is a language of cadence marked by accent, like the Italian, Spaniſh and Engliſh. It may be convenient alſo for moſt readers to mention that conſonants written are never ſilent, as in French, and that *e* and *u* are to be pronounced always fully, as in Italian; the French *u* and feminine *e* being unknown to the Romaneſk. Mr. de Gualy has placed a *d* before *j*, *ch*, and *g*, meerly to indicate that thoſe letters are differently pronounced from the French; namely *j* as in Engliſh, *ch* as in Engliſh and Spaniſh, and *g* as in Engliſh and Italian. The words which he has written *djamaï* and *dchangearie* would be repreſented in Italian orthography by the letters *giamai* and *ciangiarie*. In writing the pronoun of the firſt perſon *you*, he mentioned that the pronuntiation was preciſely that of the Engliſh pronoun of the ſecond perſon, repreſented by the ſame letters. Everywhere, with him, the dipthongal notation *ou* and the ſimple vowel *u* repreſent the ſame ſound.

ſound. *T* has been doubled in the word *toutt*, ſimply to admoniſh that it is not ſilent as in French, and *n* has been alſo doubled in the words *kann* and *pendenn*, only to warn that it is the real conſonant, and not the ſign of the French naſal vowel, which is as ſtrange to the Languedocian dialect as the French *u* and feminine *e*. It is remarkable of the Languedocian that it confounds *v* and *b* even more than the Spaniſh or Neapolitan: Mr. de Gualy wrote both letters alike; and in Languedocian pronuntiation it is often difficult for the ear to diſtinguiſh them. I have preferred one or the other only as it would beſt mark for the reader the meaning of the word. The ſong then follows:

Kánn tu ríſes toútt me plái;
Animaríos úno ſoúko:
Tous uillous e toún air gái
Fáou vení l'áïgo à la boúco.
Egái, Egái.
Encáro noún la téni maí la vóli;
Encaro noun la teni maí l'aouráï.

Mé dizoú que moún rivál
Seé ven pendenn moún abſçénça,
Lui ſacaráï ámb' un pál,
Se prenn à quelo licénça.
Egaï, &c.

Kán lou cél ſe virarie,
Cómmo ſáou los áoumelétos
Djamaï yoú ne dchandgearie
L'ámour kaï per má brunéto.[r]

The

[r] The following literal verſion is intended meerly to anſwer the purpoſe of a vocabulary;

Quand

The meaſure of this ſong is that moſt in favor with the Italian lyric poets, and almoſt excluſively with the Spaniſh, formed into a tetraſtic, which is followed by a couplet in the Italian epic meaſure, the endecaſillabo. With regard to the dialect, the reader will have obſerved that the diſcrimination of ſexual terminations, preſerved in the Italian and Spaniſh, from the Latin, has been nearly loſt in the Romaneſk. A careleſs pronuntiation of the firſt vowel, *a*, has brought it to the ſound of *o* in the ſouthern language of France, and ſo has prepared it for the degradation to the half articulate ſound of the feminine *e* in the northern, or proper French. But the ability to diſmiſs the pronouns from its verbs is an advantage over the proper French, which, even in this village ſong, is ſtriking.

Quand tu ris tout tu me plais:
Tu animerois une ſouche,
Tes yeux & ton air gai
Font venir l'eau à la bouche.
Egaï, egaï.
Je ne la tiens pas encore, mais je la veux:
Je ne la tiens pas encore, mais je l'aurai.

L'on dit que mon rival
S'eſt venu pendant mon abſence.
Je l'aſſommerois avec une maſſue
S'il prenne a celle-là quelque licence.
Egaï, &c.

Quand le ciel ſe vireroit
Comme ſe font les omelettes.
Jamais je ne changerois
L'amour que j'ai pour ma brunette.

I think

I think it likely that in a farther inveſtigation of Spaniſh, Portugueſe, and Romaneſk poetry, to which might be added that of the Italian and Sicilian dialects, and of all other daughters of the Latin, ſome curious elucidation of the natural connection of muſic and poetry would reſult; but this labor I muſt leave for thoſe who, with more leiſure, have alſo much more familiarity with thoſe ſpeeches.

ARTICLE 4.

Of the modern and middle-aged Greek.

I HAVE heard of a diſſertation, which I never met with, on the ſeventy-two dialects of the modern Greek. A language ſo extenſively ſpoken as the Greek, among countries where other languages were alſo ſpoken, could not but acquire various ſhades in various parts, and would be likely to become, in ſome places, ſo altered, that it might be hard to ſay whether it remained Greek or no. Yet the Greek has not, like the Latin, branched out into daughter languages. The litterary Greek, remaining the language of the polite to the final overthrow of the Greek empire, is ſtill looked up to, by the well educated, as their proper tongue; and all modern deviations from it, however

ever unavoidably to be practiſed for the common purpoſes of life, are conſidered rather as jargons than dialects. The modern Greek, therefore, tho capable of being rendered, by cultivation, equal perhaps at leaſt to any modern European ſpeech, has remained almoſt uncultivated. No nation upon earth however probably is without its popular ſongs; and popular poetry can exiſt only in the common language of the people. For popular preaching alſo the ſpeech of the many alone will ſerve. In popular poetry therefore almoſt only, and popular preaching, the language of modern Greece is to be found committed to writing.

In treating of this language I ſhall ſtill prefer the method taken for our own ſpeech, tracing the ſtream from the moſt modern examples upward toward its ſource. Thus we ſhall be led through what is commonly called the middle-aged Greek, which differs from the claſſical by numerous new words, required by new circumſtances, but not by anything characteriſtical in the language, ſo that it will not require here any diſtinct conſideration.

The moſt recent examples of the modern Greek language, to which I can refer, are of the predicatory or oratorical kind, the proclamations of Bonaparte, and of the patriarch of Conſtantinople, to the maritime Greeks; both publiſhed with the intercepted correſpondence of the French army in Egypt. The former is of the ſeventy-two dialects, and yet exhibits ſtrong marks of the ſuperior language

guage whence it originated. The other is the polite ſpeech of Conſtantinople at the preſent day.

The poetry however only of the language is our proper object here, and of this the moſt modern examples that have fallen in my way are thoſe given by Monſieur Guys in his Voyage Litteraire de la Grece. When at Marſeille, ſeven and twenty years ago, I had an advantageous introduction to Mr. Guys, but it ſtood me in little ſtead. He was a man dipoſed to retirement, and his ſituation was awkward. It is indeed not eaſily deſcribed in our language; becauſe as the circumſtances have no exiſtence with us, terms are of courſe wanting. Mr. Guys was of a *bourgeoiſe* family, and having acquired wealth, had purchaſed a nominal office under the crown, that of *ſecretaire du roi*, which conferred what the French called *nobleſſe*, meaning the rank and condition of a gentleman. He was thus raiſed above the hoſpitable ſociety of the rich merchants of the then highly flouriſhing city of Marſeille, and yet would be looked upon with no reſpect by the poor and proud *nobleſſe* of Provence, into whoſe rank he had obtruded himſelf. He lived therefore at Marſeille, where, unleſs in office, no others of his new rank would live, in a manner inſulated among his books; and to me, who had paſſed from a polite and hoſpitable reception at the houſe of one of the oldeſt families of Provencial nobleſſe to the ready civilities of the Marſeilleſe merchants, and might paſs again and repaſs (a privilege however

ever almoſt peculiar then to Engliſh travellers) Mr. Guys was at a loſs how to ſhow civility. My acquaintance with him therefore has been almoſt only through his book.

Mr. Guys' long reſidence among the Greeks, his opportunities for communication among them, and his taſte and learning, ſuperior as a merchant, gave him advantages for ſelecting the ſpecimens which he has given of modern Greek poetry. Unfortunately however, they have been printed with an incorrectneſs which ſeems to be accounted for only by his diſtance, at Marſeille, from the preſs of Paris. Unfortunately alſo his tranſlations of them, tho in proſe, are ſo looſe, even beyond the ordinary licentiouſneſs of French tranſlators, that they ſcarcely aſſiſt at all toward correction of the original. Nevertheleſs, in the want of other ſpecimens, they are valuable, and, for my principal purpoſe, nearly perfect, becauſe the meaſures are everywhere clear. They are all obviouſly accentual, all adorned with rime, and no way eſſentially differing from Italian and Engliſh meaſures. The following lines begin a ſong which Mr. Guys calls the moſt modern, compoſed in compliment to a young woman his neighbour:

Φῶς τοῦ ἡλίου ἔκλαμπρον, λάμψις ὡραιοτάτη,
Ῥίψε καὶ εἰς τοῦ λόγουμου, ἀστὴρ καθαρωτάτη,
Ἀπ' τῶν ματιῶνου, ταῖς βολαῖς, ἀκτίνα χρύσην μίαν,
Νὰ ἔνρω εἰς τὰ πάθημου καμίαν θεραπείαν.

The accentual marks, repreſenting, in modern Greek writing, exactly the ſame affection of pronuntiation as the ſame marks in Engliſh and Italian dictionaries, can leave no difficulty for the meaſure of theſe verſes to the Engliſh or Italian reader.

Perhaps the claſſical ſcholar, unverſed in modern Greek, may be ſurprized, and yet pleaſed, to find the firſt line of this modern ballad ſo completely claſſical Greek. He would, I think, in vain look for an equally complete Latin line among Italian ſongs. For interpretation of the others he will want ſome aſſiſtance. Ῥίψε is the imperative of Ῥίψω, a common corruption of the claſſical word Ῥίπτω, which is itſelf not obſolete. Εἰς τοῦ λόγουμου is a very common modern phraſe, meaning no more than εἰς ἐμὲ. The French have a phraſe nearly analogous, *de ma part*, meaning no more than *de moi*, and the Spaniards uſe ordinarily *noſotros*, *voſotros*, with no other ſignification than *nos* and *vos*. In both editions of Mr. Guys' book the next word is corrupted, and his tranſlation does not help in the leaſt toward correction. In writing ἀέρι I have done my beſt only in conjecture. Ματιῶν is genitive plural from μάτι, the common word for *an eye*; curiouſly formed by ſyncope fore and aft, if a ſea-phraſe ſo exactly applicable may be allowed, from ὀμμάτιον. Σπίτι, the common modern word for a houſe, is formed in the ſame manner from the Latin *hoſpitium*.

Ταῖς

Ταῖς βολαῖς is analogous to the Italian phrase *alle volte, at turns*, or *sometimes*. Νὰ is the sign of the subjunctive mood, contracted from ἵνα. Καμίαν is the accusative feminine of the modern word compounded of καὶ and εἰς, with ν introduced to obviate hiatus, and declined κανεὶς, καμία, κανὲν, κανένος, καμίας, κανένος, meaning *some*. The following translation renders the Greek word for word: 'Bright light of the sun, beautiful splendor! cast 'on me, thou purest star, from thine eyes some-'times one golden ray, that I may find for my 'sufferings some relief.'

Another song, in the same measure, has been well chosen by Mr. Guys as an example of the metaphorical stile, which the modern Greeks have adopted from the orientals. Tho' not a model for taste, it is a more advantageous specimen of the language than any other very modern composition I have seen. The corruption in the printing is therefore to be regretted; yet the corrections, in the six lines here following, have been small, and I think made with little risk:

Τὸ δένδρον τῆς ἀγάπης σου, μὲ φυλλα πιστοσύνης,
Ὀσκιὸν ἐλπίδος μ' ἔδιδεν, ἀμέτρου σωφρωσύνης.
Πλὴν τώρα ἐμαράνθηκαν τὰ φυλλα, κ' ὑποφέρνω
Ἀπελπισίας φλόγισμον, κ' ἀδίκα παραδέρνω.
Τῆς ὑποσχέσεος κλαδιὰ τοῦ μίσους ἡ ψυχρότης
Εξέρανε παντάπασυ, ἐχθρᾶς καὶ ἡ κρυότης.

Mr. Guys' verſion of this ſong is ſo very free, that to diſcover in it any reſemblance of the original is not eaſy. Tho his language probably would ill bear a cloſe tranſlation, yet he ſeems to have conceded unreaſonably much to the taſte of his fellowcountrymen. Word for word almoſt it may run in Engliſh thus: 'The tree of thy love, 'with leaves of faithfulneſs, gave me the ſhadow 'of hope, of infinite purity. But now withered 'are the leaves, and I undergo the burning of 'deſpair, and ſuffer wrongfully. The branches of 'promiſe have been blighted by the chill of hatred 'and the froſt of enmity.'

Mr. Guys gives an account of a diverſion, popular among the modern Greeks, called the Cledona, in which diſtics are ſung by the young women. They are in the ſame meaſure as the foregoing, and mark its popularity. The diſtic which opens the game may deſerve notice, as indicating that the damſels of the Greek empire have not failed of their part to maintain, in the minds of the youths, the antient martial ſpirit of the nation:

Ἄνοιξε τὸν κλήδονα, ναύγι ὁ χαριτομένος
Ὀπῆ τὰ κάςρα πολεμια, κὰι βιένι κερδομένος.[a]

This

[a] The words ναύγι and βιένι are not to be found among three modern Greek dictionaries in my poſſeſſion, but the latter is evidently enough the Italian word *viene* from the Latin *venit*. I gueſs only that ναύγι may have been formed either from the antient Greek ναῦς, or rather from the Italian *navigare*. Mr. Guys

This may be rendered litterally in Engliſh thus: 'Open the Cledona: my beloved ſails to the ene-'my's camp, and comes off conqueror.'

Of one diſtic more, bearing a ſentiment likely to be popular in a lively nation, reduced, in conſequence of the failure of martial ſpirit, to the preſent condition of the Greeks, I will venture to attempt correction and tranſlation:

Τὰ γέλια μὲ τὰ κλαίματα, μὲ τὴν χαρὰν ἡ πρίκα[t]
Μιὰν ὥραν ἐσπαρθήκασε κι ομάδι ἐγενηθήκα.

'Laughter with weeping, ſorrow with joy, in 'one hour were ſown, and together ſprang.'

Mr. Guys ſays that, in ſinging theſe diſtics, each verſe is divided into hemiſtics. But had we not this information, which might be neceſſary for Mr. Guys' fellowcountrymen, it would be obvious enough, to thoſe verſed in accentual poetry, that, tho written as couplets, they are really ſtanzas of four verſes, like the Chevy-chace cri-

Guys has given what he calls a tranſlation of theſe diſtics; but it is in verſe, and being of courſe not leſs pure French, in taſte and in phraſe, than his proſe verſions, unleſs for any who may admire it as French poetry, it is utterly uſeleſs.

[t] Πρίκα ſeems a corruption, preferred for rime-ſake to the more claſſical forms, preſerved yet in politer uſe, πίκρα and πικρία.

ticiſed in the Spectator, and Tickell's well-known ballad:

Of Leinſter, famed for maidens fair,
Bright Lucy was the grace,
Nor e'er did Liffy's limpid ſtream
Reflect a fairer face.——

with the difference only that the Greek rimes are all double.

Mr. Guys has given a ſpecimen only of one other meaſure, in which ſingle rimes are introduced,

Μὲ δυσυχίαις πολεμῶ,
Μὲ βάσανα ὡς τὸ κεμὸ
Εἶμαι, καὶ κινδυνέυω,
Καὶ νὰ χάθω κονλεύω.

Στὸ πέλαγος τῶν συμφορῶν
Μὲ ἐπικίνδυνον καιρὸν,
Μ' ανέμους ὀλαθρίους
Σφόδρους καὶ ἐναντίους.[a]

This arrangement has leſs elegance, whether for recitation or connection with muſic, than the

[a] With this ſong Mr. Guys has given the Grecian muſic. The word κεμὸ, in his ſecond edition, is in his firſt λεμὸ, and what either may mean his tranſlation will not inform, nor have I been able to learn. Μὲ is a contraction of μετὰ. Κονλίνω is *to approach.* It is a moſt curious incident of the modern Greek language that it has totally loſt the infinitive mood, the want of which is ſometimes ſupplied by a participle, but generally, as here, by the ſubjunctive mood. Νὰ χάθω κονλίνω is litterally 'I approach that I ſink,' meaning 'I am ready to ſink.'

ordinary

ordinary Italian forms of ſtanza: the reſts are divided more advantageouſly where the ſingle rimes are at wider diſtances from the double.

A Greek ſong, of a meaſure different from any given by Mr. Guys, is found in doctor Chandler's account of his travels in Greece. It has been ſelected with no purpoſe of ſhowing either the language, or thoſe who ſpeak it, advantageouſly, and will deſerve notice only for the failure of other examples of the meaſure, which is exactly that of Milton's Allegro:

Mirth admit me of thy crew.

Πίσκοπος του Δαμαλᾶ,
Μήτε νου μῆλε μηλὰ,
Τὰ λινὰ δὲν ἤθελες,
Τὰ μεγάλα γίρεδες.
Τράβα τὸ χερόμηλο,
Κούνα τ' Αραπόπουλο. [a]

[a] The ſtory is told by doctor Chandler, that a biſhop of Damalà, in the antient Epidaurian territory, diſſatisfied with the ſmalneſs of the fiſhes brought him, would go out himſelf with the fiſhing-boats. Taken by a Mooriſh corſair he was ſold as a ſlave, and, being found little capable of other work, was employed as aſſiſtant to a nurſe in rocking a child. Contemplating his folly and conſequent miſery, he compoſed the ſong, which literally tranſlated, runs thus: 'Biſhop of Damalà, 'neither ſenſe nor brain. Little ones you would not; great 'ones you coveted. Turn the hand-mill; rock the Arab-'child.'

Theſe are all ſo recent that they may be conſidered as examples of the Greek verſification of the preſent day; which evidently reſts on preciſely the ſame principles as the Italian, and that large portion of the other weſtern European congenial with the Italian. I propoſe now then, with the materials before me (more might eaſily be obtained by the curious, but theſe may perhaps ſuffice for my immediate purpoſe) to trace Greek verſification upward toward antiquity.

From the examples already given it will be no very wide ſtep to a work printed at Venice in 1658, a tranſlation of Guarini's Paſtor Fido, by a Greek of the iland of Zant. The title runs, Πάστωρ Φίδος, ἤγουν Ποιμὴν Πιστὸς, μεταγλωτλισμένος ἀπο τὸ ἰδίωμα τὸ Ιταλικὸν, παρ' ἐμοῦ Μιχαὴλ Σουμμάχη, ἐκ πολεως Ζακύνθου.

The whole of the dialogue is in rimed diſtics of the ordinary ſeven-footed verſe, or, perhaps we ſhould rather call them ſtanzas of alternately four and three feet. We have already noticed this as the moſt common form of modern Greek Poetry. The formality of this meaſure ill bears compariſon with the elegant freedom of the Italian unrimed dramatic, irregularly compounded of five-footed and three-footed verſes. The ſpirited opening of the Paſtor Fido is known to all who have but looked into Italian poetry:

Ite voi, che chiudeſte
L'orribil fera, a dar l'uſato ſegno

Della

Della futura caccia ; ite ſvegliando
Gli occhi col corno, e colla voce i cuori.

Amplification of phraſes, and repetition of ſentiments, ſeem ordinary and rather characteriſtical faults of the modern Greek poets, but eſpecially of the tranſlator of the Paſtor Fido, who has dilated and weakened the foregoing nervous paſſage thus:

Ἀμέιτ' ἐσεῖς, ἀξιοι βοσκοὶ, πόχετε σφαλισμένον
Τὸ φοβερότατον θηριὸ, καὶ τὸ πολλ' ἀγριωμένον,
Καὶ, κατὰ τὸ συνήθημας, δῶσετε τὸ σημάδι,
Τοῦ κυνηγιοῦ πoχει ναρθῇ, καὶ κάμετ' ὅλοι ὁμάδι,
Τὸ βούκινο νὰ κυνηθῇ, τὰ μάτια νὰ ξυπνήσουν,
Καὶ ταῖς καρδιαῖς, μὲ ταῖς φωναῖς, κάμελε ν' ἀγρυπνήσουν.

The laſt line, with its interior rimes, may perhaps excite a ſmile through recollection of ſimilar ſounds in ſimilar arrangement in the ludicrous ſong Of noble race was Shenkin:

'At priſon-baſe, and football-chaſe, cotſplut how hur could nick it.' [y]

But it ſhould nevertheleſs be recollected that our forefathers were delighted with very long metrical romances, ſome of them bearing much of the dramatic character, in a ſimilar meaſure; and that this meaſure, however miſmanaged by the Zacynthian verſifier, is the meaſure of the later

[y] The modern Greek dipthongal notation αι repreſents exactly the ſame ſimple ſound as our *a* in the words *chaſe* and *baſe*. Αις is the termination of the accuſative plural: the dative is loſt in the modern language.

Chevy

Chevy chaſe, criticiſed in the Spectator, of Hardiknute, and of other poems, in which it is ſhown not unfit even for ſublime expreſſion.

For the choruſſes the Zacynthian has choſen meaſures of which I have ſeen no other example in Grecian verſe. The prevailing form among them is the Italian epic, the endecaſillabo, five-footed hypercataleƈtic of the even cadence, being the Engliſh dramatic with the redundant final ſyllable, or double ending. This is adorned with rime, in a ſingular kind of triplet, or ſtanza of three verſes, the middle verſe bearing no rime. Verſes of ſix feet and of four feet are ſcantily intermingled. In the following ſix lines, from the chorus concluding the fourth aƈt, one ſix-footed verſe occurs. The others are all the ordinary Italian epic, and ſo harmonious as to excite regret that this form has not been uſed for the dialogue, for which it is ſo evidently far more advantageous than that of the preceding example, which has been choſen for it.

Μὰ σὺ τὰ μέγα πνεύματα δεσπότη,
Ἀληθινὴ τιμὴ τὰ τήθη δόσμας
Τῶν ὑψιστων Θεῶν χάριτα πρώτη.
Ὦ βασιλεῦ ἐις τοὺς βασιλευοῦσι,
Ξανάλα τοὺς παρὸν ναιροὺς, τὶ δίχως σένα
Μακάριοι νὰ γενοῦν δὲν ἠμποροῦσι.

Two

Two four-footed verſes, of better effect I think, than the ſix-footed, occur among theſe, the concluding lines of the ſame chorus:

Ἐλπίζομ', ὅτι τὸ καπὸ νὰ σβύσῃ
Μιὰν ὥραν, ὁπότ' ἀπὸ μᾶς δὲ λείψῃ
Ἐλπίδα, μὰ διαβῇ καὶ μᾶς ἀφήσῃ.
Ἐλπίζομ', ὅτι ὁ ἥλιος, π' αποθένει
Τὸ βράδι πρὸς τὴ δύση, πάλιν
Ἐις τὴν ἀνατολὴν νὰ ξαναγένῃ.
Κι ὅσο λιγώτερ' οὐρανος φωτίζει
Τὴ λάμψη τὴν καρτερετήνου,
Πάλι συχνὰ σ'ἐμᾶς τήνε γυρίζει.

Theſe two paſſages in the original run thus:

Ma tu, deh, ſpirti egregi
Forma ne' petti noſtri,
Verace onor, delle grand' alme donne.
O regnator de' regi,
Deh, torna in queſti chioſtri,
Che ſenza te beati eſſer non ponno.

Speriam: che il mal fa tregua
Talor ſe ſpeme in noi non ſi dilegua.
Speriam: che il ſol cadente anco rinaſce,
E'l ciel, quando men luce,
L'aſpettato ſeren ſpeſſo n'adduce.

In the year 1526, ſomewhat more than a century before this tranſlation from the Italian, a tranſlation of Homer's Iliad into modern Greek was printed at Venice. In the title-page it is ſtated

ſtated to have been then an old tranſlation, corrected and digeſted by the publiſher; Ὁμήρου Ἰλιὰς, μεταβληθεῖσα πάλαι εἰς κοινὴν γλῶσσαν, νῦν δὲ διορθωθεῖσα καὶ διατεθεῖσα συνόμως, παρὰ Νικολάου τοῦ Λουκάνου. And becauſe many old words, no longer in common uſe, were retained, a gloſſary is prefixed, explaining thoſe words in the more modern language. The meaſure is purely modern, and accentual; being that of the Spaniſh drama, the truncated four-footed, without rime. The beginning runs thus:

Τὴν ὀργὴν ἄδε καὶ λέγε
Ὦ θέαμου Καλιόπη,
Τοῦ Πηλείδου Αχιλλέως,
Πῶς ἐγένετ' ὀλεθρία,
Καὶ πολλὰς λύπας ἐποίσε
Εἰς τοῦς Αχαίους δὴ πάνλας,
Καὶ πολλὰς ψυχὰς ἀνδρείας
Πῶς ἀπέτειλεν εἰς ἄδην,
Καὶ κυσὶ καὶ τοὶς ορνέοις
Πρὸς βορὰν ἐδωκε τόυτους:
Ὁ γὰρ Ζεὺς ἤθελεν οὕλως:
Ἀφ' οὗ γοῦν φιλονεικοῦνλες
Ἐχωρίσθησαν ἀλλήλων
Ο τε βασιλεὺς Ατρέιδης
Καὶ ὁ Αχιλλεὺς ταχύπους.

The aberration of the accent occurs, in this paſſage and through the poem, not unfrequently in the third foot, ſo as to give the acute to the firſt ſyllable of the ſecond hemiſtic, and rarely in any other part of the verſe.

If

If it might be ſuppoſed that the forms of verſe, in the preceding examples, were borrowed from the weſtern nations, by a people in the depreſſed ſtate of the Greeks of the preſent day, yet in purſuing the inveſtigation upward, we find it otherwiſe. John Tzetzes was a popular verſifier of the Greek empire, with the reputation of a very learned grammarian, toward the end of the twelfth century, about the age of the earlieſt of the foregoing ſpecimens of Engliſh verſe of the even cadence. There remains from him what is called 'a hiſtorical book,' in a kind of verſe which has exceedingly puzzled the critics of weſtern Europe in later ages, becauſe it differs widely from all antient Greek verſe, and they have given no attention to the verſe uſed by the modern Greeks. The diſtinguiſhing term for it, in the days of Tzetzes, was στίχοι πολιτικοὶ, which, in modern Latin verſions is rendered *verſus politici*, and in Engliſh perhaps may be not improperly tranſlated *vulgar verſe*; being verſe accommodated to the bulk of the people of the Greek empire in its day, but not what men of education approved. It is preciſely the ſame accentual verſe which appears to be moſt common among the Greeks of the preſent day, and to have been ſo from before the age of Tzetzes, namely the ſeven-footed, compoſed of two hemiſtics, alternately of four feet with the ſingle, and three with the double ending. The ſeven-footed verſe of the tranſlation of the Paſtor Fido, and of

the Greek ſongs of more modern date, differ from it only by their ornament of rime, which, in the age of Tzetzes had not been adopted.

The hiſtorical poem, a moſt incoherent mixture of ſcraps of hiſtory, profane and ſacred, with heathen mythology and moral precept, begins thus:

Ἀκριβεστάτως ἐκμαθεῖν φίλατε κεχρημένος
Μιᾶς ἐμῆς ἐπιστολῆς σύμπασαν ἱστορίαν,
Ἐγκεκινομένως μάνθανε πρῶτον ἐκ τῆς τοῦ Κροίσου.
Κροῖσος, ὁ Ἀλυάτεω, Λυδῶν ἦν βασιλέων,
Μητρόπολιν ἀνάλιορον τὰς Σάρδεις κεκτημένος.

In theſe five lines cadence indicated by accent is perfectly obvious; and ſo regular, that farther quotation ſeems as unneceſſary to ſhow the kind of verſe, as it is for any other purpoſe little deſirable. Aberration of the accent is, throughout the poem, or rather bundle of poems, freely uſed in the firſt foot of either verſe or hemiſtic, and ſcarcely elſewhere: the regularity is fully equal to that of the moſt ſcrupulous Italian lyric poets. The difference between theſe verſes and the more modern Greek appears to be ſcarcely any, beyond the adherence of the elder poet to antient pronuntiation, which the moderns have vitiated by often blending two vowels in one poetical ſyllable, after the Italian manner. Thus, in the lines from Tzetzes Μιᾶς has two poetical ſyllables, whereas, in the diſtic of the

Cledona,

Cledona, μιὰν is made a ſingle ſyllable; and this we find the common modern practice; while, nevertheleſs, for the conveniency of rime, in the firſt of Mr. Guys' ſongs, the ſame word is made two ſyllables, with the acute accent on the firſt.

But it particularly deſerves notice that this accentual meaſure, in which Tzetzes wrote for the maſs of people of the Greek empire, was not the kind of verſe approved by himſelf, any more than by the men of education of his time in general. We find him, at the end of his book called Hiſtorical, expreſſing decidedly his diſapprobation of it, and complaining in ſtrong terms, of the growing barbariſm, and the already eſtabliſhed influence of bad taſte, by which it was rendered neceſſary to thoſe who wrote for the many. Moreover it is highly remarkable that this complaint, addreſſed to the ſuperior order of readers as an apology for his uſe of the vulgar verſe, is not itſelf written in vulgar verſe, but in iambics; which, with juſt allowance for ordinary injury in tranſcription, may be called proper and good. Something ſeems wanting at the beginning, but the paſſage, otherwiſe lucid, is perhaps the moſt curious extant relating to the hiſtory of verſification. It ſtands in the edition printed at Baſil, thus:

Μούσης μέτρα φέρουσα τῆς ἀγυρτίδος,
Ἡ τὴν ποδῶν εὔρυθμον οὐ τηρεῖ βάσιν.

Πάσα;

Πάσας δὲ μισεῖ διχρόνους καὶ τριχρόνους,
Κανὼν δὲ τέχνης οὐδαμῶς αὐτῇ φίλος.
Καὶ τί [z] γὰρ ἄν τὶς τεχνικῷ γράφοι μέτρῳ
Ποδάς τε τηρῶν παίλαχῦ καὶ διχρόνους,
Καὶ πάντα λεπτῶς, ὡς χρεὼν, ἀποξέοι
Ἴσων δοκούντων τεχνικῶν καὶ βαρβάρων;
Μᾶλλον δὲ πολλοῦ βαρβάρου τιμωμένων,
Καὶ τῶν ἀτέχνων ὡς σοφῶν κρατουμένων;
Καὶ ταῦτα ποιοῖς; τοις δοκοῦσι τανσόφοις.
Οὕτω τὸ καλὸν ἐξαπέπτη τοῦ βίου,
Οὕτω κατεκράτησεν ἡ χυδαιότης. [a]

Referring

[z] Dr. Foſter has obſerved, tho I apprehend he means to give the credit of the remark to Markland, that τὶ or τί is always ſhort, which would make an imperfection here in iambic meaſure; but that Tzetzes might have written Διὰ τί, by which the imperfection would be obviated.

[a] The Latin tranſlation, by Paul Laciſi of Verona, profeſſing to be literal, is ſuch that it might be wiſhed ſome tranſlators of the claſſics, in aiming at Ciceronian eloquence, had not more departed from the ſenſe of their original. The paſſage in the text is rendered thus:

Muſæ metra ferens circulatricis,
Quæ pedum concinnum non ſervat greſſum,
Omnes autem odit dichronos aut trichronos,
Normaque artis nequaquam illi amica.
Et quid enim quiſpiam artificioſa ſcriberet metro,
Pedes autem ſervaret ubique, et bitemporeos,
Et omnia ſubtiliter, ut opus eſt, limaret,
Cum æquo in honore fuit artificioſa atque barbara?
Præcipue autem cum quæ multum barbara ſunt æſtimentur,
Et incondita velut ſapientiſſima dominentur.
Et hæc quibus? his qui creduntur ſapientiſſimi.
Sic quod honeſtum eſt evolavit e vita;
Sic ubique prævaluit vilis inſcitia.

Dr.

Referring the reader to the note below for two Latin tranſlations of theſe lines, I would render them

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Dr. Foſter has, in ſome degree, garbled the paſſage. His tranſlation, which correſponds to all that he has given of the original, runs thus:

——————— Muſæ circulatricis,
Quæ pedum concinnum non ſervat greſſum.
Quid vero quiſpiam artificioſo ſcriberet metro,
Pedeſque ſervaret ubique, et ancipites literas,
Et omnia ſubtiliter, prout decet, limaret,
Cum æquali in honore ſint artificioſa et barbara,
Et indocta velut docta dominentur?
Et hæc quibus? iis qui videntur ſapientiſſimi.
Sic quod honeſtum eſt evanuit ex vita;
Sic ubique valuit vulgaris inſcitia.

The more I value Dr. Foſter's book, as far as it regards antient learning, the more I think it material to notice what appear to me errors in it. I totally doubt his *ancipites literas* for δίχρονους. Quintilian teaches us clearly the meaning of the words *tempus* and χρόνος, as uſed in proſody: 'Even boys know,' he ſays, 'that 'a ſhort ſyllable is of one time, a long one of two.' Now if δίχρονος meant a doubtful letter, what was the meaning of τρίχρονος, in the preceding line, which Foſter has choſen to omit? But if δίχρονος meant, not anything doubtful, but a certain meaſure, namely, as its compoſition obviouſly implies, double the meaſure of a ſingle time, then τρίχρονος of courſe would mean triple the meaſure of a ſingle time. Thus, as a ſhort vowel followed by one conſonant made a ſingle time, the ſame vowel followed by two conſonants made a double time, δίχρονος; a long vowel followed by a ſingle conſonant made equally a double time; but a long vowel followed by two con-

them in Engliſh, filling alſo, with my beſt conjecture, the deficiency at the beginning, in this manner:

'Thus far my book has borne the meaſures of a 'ſtrolling muſe, careleſs of the ſtep which a perfect 'cadence would direct. She hates the nice diſ-'tinctions of double times and triple times: the 'rules of antient art are in no favor with her. 'And why indeed ſhould any one now write in the 'meaſure which that art preſcribes; arranging feet, 'obſervant of double quantities, and poliſhing all 'with ſcrupulous exactneſs, when barbarous verſe 'has equal eſtimation with claſſical, or rather the 'barbarous has more general favor, and rudeneſs bears 'the prize from taſte and learning? And who are 'thoſe who lead in theſe matters? Thoſe eſteemed 'all-wiſe! So has the good and fair dropped out 'of life: So do vulgarity[b] and ill taſte prevail!'

This

ſonants made a triple time, τρίχρονος. This laſt diſtinction, which, as we learn both from Quintilian and Dionyſius, was always noticed by thoſe who profeſſedly inquired about rhythmus, paſſed ordinarily in verſe as only a double time. Nevertheleſs diſcretion would no doubt be neceſſary in the uſe of it: over-frequently repeated, or in awkward arrangement, it would offend the nicer ear, and hence apparently the mention of it by Tzetzes.

[b] The word χυδαιότης, tho no claſſical authority appears to be known for it, may nevertheleſs have been a word of claſſical times, being regularly formed from the claſſical word χυδαῖος. It is tranſlated by Laciſi *vilis inſcitia*; by Foſter, more properly and

This remarkable paſſage follows the 'hiſtorical book,' and ſtands as preface to a poem, in proper iambic verſe, on education, which is followed by a ſhort poem in proper epic or heroic verſe, and that again by another in proper iambics. Till the final overthrow of the Greek empire by the Turks, in the fifteenth century, we find the claſſical form of verſe was cultivated among the learned, and was alone in favor among them. The epitaph compoſed for himſelf by John Laſcaris, of the imperial family of Conſtantinople, acknowleging with gratitude the hoſpitality which, after that melancholy event, he found at Rome and Florence, while he lamented the fate of his own country, will hardly tire, even thoſe to whom it is known, with repetition here:

Λάσκαρις ἀλλοδαπῇ γαίῃ ἐνιπάτθετο, γαίην
Οὔτε λίην ξείνην ὦ ξεῖνε μεμφόμενος.
Εὗρετο μειλιχίην, ἀλλ' ἄχθεται εἴπερ Ἀχαιοῖς
Οὐκ ἔλι χοῦν χείνῃ παῖρις ἐλευθέριον. [c]

The

and yet I think not quite juſtly, *vulgaris inſcitia*. Ignorance, or rather illiterateneſs, may indeed, without any great violence, be conſidered as implied in vulgarity; but *vulgarity*, or what is of and belonging to the multitude, ſeems all that is abſolutely expreſſed by the term χυδαιότης. Neither Lacifi nor Foſter ſeem to have been aware that the modern Greek language, commonly called by the modern Greek people Ῥωμαϊκα, is familiarly termed by the learned among them, when they write, as they are fond of doing, in the antient language, χυδαία γλῶσσα, which ſeems to anſwer preciſely to our phraſe *vulgar-tongue*.

[c] Four lines will hardly be found to which it were more difficult to do juſtice in tranſlation, in any language, than

The longer poem of Marcus Muſurus, about the ſame time addreſſed to pope Leo the tenth, may be found prefixed to Aldus' edition of Plato, and reprinted by Dr. Foſter at the end of his own eſſay.

Nevertheleſs long before the age even of Tzetzes, the vulgar verſe was become the popular form of verſe of the Greek empire. It ſeems to have been about a century before him that Conſtantine Manaſſes wrote his Hiſtorical Synopſis, or epitome of univerſal hiſtory, in vulgar verſe, accentual verſe, as regular, as perfect in its form, as the moſt poliſhed of modern times, in Greek, in Italian, in Engliſh, or any other language. It may indeed be ſaid that Ovid's hexameters and pentameters, and

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theſe of Laſcaris. Doctor Foſter has given this poetical verſion:

Laſcaris externa terra jacet; haud tamen ipſi
De gente externa quod quereretur erat.
Nec piget hoſpitii. Dolet hoc, quod Græcia natis
Amplius haud præſtat libera buſta ſuis.

Whether this was his own, or whoſe, I know not, but for fidelity, as a poetical verſion, it does its author credit. The learned reader will ſee the deficiency of the following literal Engliſh proſe tranſlation, which will yet perhaps not be much mended in any other modern language:

'Laſcaris lies here in a forein ſoil, where of hoſpitality 'failing he had not to complain. He found kindneſs; but 'he grieved that, for the Greeks, the land of their fathers was 'no longer free.'

Horace's

Horace's Sapphics, have an accentual cadence as obvious and as regular as moſt Italian or Engliſh poetry. But we have the fulleſt aſſurance that this accentual cadence did not make the eſſence of thoſe verſes. Probably it was gratifying to Roman ears, as an ornament of the meaſure, nearly as rime is gratifying to Italian and Engliſh ears, alſo as ornament, tho it cannot of itſelf conſtitute verſe. But the Greek vulgar verſe has no regularity in the arrangement of quantities. Simple meaſure of time therefore cannot poſſibly have been the conſtituent of the vulgar verſe, the verſus politici, as it was of the claſſical verſe. On the other hand the arrangement of accents being as regular as in any modern accentual verſe, and being alſo the ſame as in the moſt modern Greek verſe, there can be no queſtion but that accent was the regulator of the meaſure.

Traced in full perfection thus high, it ſeems beyond a doubt that the accentual verſe of the Greeks originated in the eaſt, and did not ariſe from any influence that the practice of the weſtern nations obtained over Grecian taſte. From what other language it was borrowed, or whether from any, ſeems uncertain. It may have ariſen from the ſtile of muſic which gained favor, and its reception would at leaſt be promoted by the practice of accompanying dance with ſong; for muſic to accompany dancing, as we have formerly obſerved, requires more particularly a powerful

indication of cadence, with which ſong, without a time-beating arrangement of the accents of its words, would ill accord.[d]

[d] At the early age when doctor Foſter's book on Accent and Quantity firſt ingaged my attention, a note of his excited my curioſity greatly, and led me to great diſappointment: 'There is 'mentioned by Fabricius,' he ſays, 'Bibl. Græc. lib. v. c. 7. 'p. 48, a manuſcript piece of this Tzetzes, intitled *Verſus politici de pedibus & metris poeticis*, in Bibl. Vindob. et Cod. 'Barocc. 131. Fabric. in the ſame book, p. 17, 18, mentions 'likewiſe a MS. of his, *de omni verſuum genere*, et *de verſibus 'politicis*. MS. Reg. 84. A ſight of this laſt piece would 'probably clear up this matter at once.' p. 202 of the ſecond edition. By *this matter* the doctor means the queſtion, whether accent has been the regulating power of the cadence, or, as he phraſes it, has governed the quantities, of the verſus politici! 'On this ſuppoſition,' he ſays, 'moſt of the verſus politici are 'tetrameter iambic catalectic, but,' he adds, 'he ſtrongly ſuſ-'pects that inſtead of iambics regulated by accent, they are 'rather looſe trochaïcs, as independent of it as any in Euri-'pides.'

Going to Paris in the year 1777, about three years after the firſt publication of my Thoughts on the Harmony of Language, I was eager to get a ſight of this work of John Tzetzes; not having, even then, any doubt of the real character of the verſus politici, or, of courſe, of the abſurdity of the learned queſtion whether they were iambics or trochaics, but expecting to find from a Greek, writing while the claſſical Greek was yet a living ſpeech, what had never been given by any of more modern times, a juſt account of the nature of accentual verſe, and of its differences from verſe of quantity. I had an advantageous introduction to the king's librarian from my learned friend Mr. de Villoiſon, and four copies of the work of Tzetzes were laid before me; the oldeſt of the fourteenth century, the lateſt of the ſixteenth. I looked over all, ſo far

as to be ſatisfied that not a ſyllable concerning the ſtructure of the verſus politici was to be found among them. But, tho, thus diſappointed, I had the ſatisfaction to find what had led Fabricius into the miſtake which had ſo vainly excited doctor Foſter's curioſity and mine. All the four manuſcripts bore this title: Διδασκαλία σαφεστάτη Ἰωάννου γραμματικοῦ Τζέτζου περὶ τῶν ἐν στίχοις μέτρων ἁπάντων, διὰ στίχων πολιτικῶν, τὰ δὲ προοιμία μόνα διὰ στίχων ἡρωικῶν. Accordingly the proem, addreſſed to the author's brother and ſon, is found in proper hexameter heroics, and the body of the work follows in vulgar verſe, verſus politici. But in the manuſcript of the 16th century, and in that only, between the proem and the body of the work, are theſe words, evidently the interpolation of the tranſcriber, Τοῦ ἀνόητου περὶ στίχων πολιτικῶν. It is manifeſt that περὶ has been written careleſsly for διὰ, and hence Fabricius's phraſe *de* verſibus politicis. What follows is *in* vulgar verſe, verſus politici, without a ſyllable *about* them.

In my note, made at the time, I find it ſtated that the work in vulgar verſe begins with deſcribing the antient feet, claſſing them as diſſyllabical, triſſyllabical, and tetraſyllabical. It proceeds then to verſes, iambic, heroic, and others commonly known, to the number of nine, as of principal uſe. A tenth, called Æolic, is deſcribed as a kind of rarity. Then follows an article περὶ τοῦ καλουμένου λογαοιδικοῦ μέτρου. This verſe is ſaid to be hexameter, but differing from the common hexameter in two points, both circumſtances of quantity. After this ample account of the various kinds of verſes in common uſe among the poets uſing cadence meaſured by quantities only, follows an article intitled περὶ ἀποθέσεων τῶν μέτρων, at the beginning of which the author inveys vehemently againſt the barbariſm of the writers of his day: Βάρβαροι, θεᾶνες ἄνες, he ſays, they were continually vitiating the Greek language with the introduction of new words. The work is then concluded with an article περὶ τῆς ἐπιπλοκῆς τῶν μέτρων παρ' ἄλληλα. Had I the opportunity now, which a variety of inviting objects led me then to neglect, at leaſt ſo far that I have preſerved neither

note nor recollection of any particulars of this laſt article, I ſhould have more curioſity for it than for any of the others; for a juſt explanation of the antient mixtures of poetical meaſures could hardly fail to carry with it ſome elucidation of the character of antient muſic, and of the connection of antient muſic with poetry.

ARTICLE 5.

Of Oriental and Celtic Verſification.

It would require an intimate acquaintance with the living ſounds of the eaſtern dialects, for the written letter alone can do little, to form any opinion of the character of their verſification. The learned biſhop Hare's idea of explaining Hebrew verſification by the laws of the Greek and Latin, is an extravagance on one ſide, and the perhaps more learned and more elegantly critical biſhop Lowth's idea that Hebrew poetry was proſe, and yet was the fineſt of all poetry, is an oppoſite and even a greater extravagance, into which men of their ſound ability could not have given, had they been more practiſed in the various ſpeech of men, and leſs habituated to form their notions of language from converſe with the dead letter only in their libraries. The modern Arabic, daughter certainly or ſiſter of the Hebrew, is a language ſo extenſively

extenſively ſpoken, much more than any other on earth, that dialects cannot fail to vary much in it But from what little I have been able to gather, moſtly of the dialects of Syria and Egypt, I ſhould ſuppoſe that its verſe is accentual. It would however be far too much thence to infer that the verſe of the Hebrews was accentual, becauſe we know that the verſe of the modern Italians and modern Greeks is accentual, and the verſe of their anceſtors was not ſo. The verſe of the Hebrews and Chaldees may have been regulated by ſimple meaſure of time, as that of the Greeks and Latins was, and yet the attempt to reduce their verſes, without knowing anything of their pronuntiation, to Greek and Latin rules, will be nevertheleſs abſurd. It appears however likely that the power of accent to regulate cadence was introduced among the Greeks of the latter empire, together with figurative diction, to the overthrow of juſt meaſure of time and ſimplicity of expreſſion, from the eaſt. Of the poetry of the Hebrews, no reaſonable doubt can be entertained that it was verſe, diſtinguiſhed by regularity of meaſure from proſe; but it may poſſibly, or, we might perhaps venture to ſay, not improbably, have had accent for its principal regulator.

The Welſh language has been reckoned by ſome to have affinity with the Greek; and the Welſh themſelves have been fond of claiming this relationſhip. As far as I have had opportunity to look

look into languages, I have been able to diſcover but two diſtinct kinds, or, in the technical term borrowed from the Latin, genera, within the limits of Perſia, eaſtward, and not going beyond the Atlantic, weſtward. The Chineſe no doubt is a diſtinct kind. What the Malay, the Hindoo, the Shanſcrit and others may be, I know not. But among the nations weſtward of India, I think all may be arranged in affinity with either the Greek or the Hebrew. Whether the Hebrew or the Chaldee have the better claim to patriarchal dignity, for the preſent queſtion matters not, or whether the Greek or the Sclavonic. All the Teutonic dialects, which pervade modern Europe ſo extenſively, together with the Latin and the antient Perſic, are of the ſame genus with the Greek. The antient Chaldee, Syriac, Punic, and Celtic, with its modern branches, the Welſh, Erſe or Gaelic (including Iriſh and Highland Scotiſh) Breton, and I believe Biſcayan, tho this I have not been able to aſcertain, are of the ſame genus with the Hebrew. Words indeed are found in the Welſh language, which appear to have affinity with Greek words; and ſo very many Greek have affinity with Hebrew words. It is matter of wonder whence the wide and characteriſtical difference in the conſtruction of the languages, and the very great ſuperiority of the Greek can have ariſen; but the characteriſtical differences are obviouſly very great; and the Welſh bears ſtrong

characteriſtical marks of affinity with the Hebrew, and none of affinity with the Greek, of any probable later date than the ſeparation of the Greek itſelf from the Hebrew.

The mechaniſm of Welſh verſe, as far as I have been able to gather, is clearly accentual. This cannot have been derived from the Latin of old, whoſe verſe was not accentual but of quantity; nor is there any ſhadow of probability that it has been borrowed from the Engliſh. We know not therefore where to look for its origin but to the antient Britons. One remark more only upon a ſubject which I am ill qualified to proſecute: The antient Welſh airs, which have been tranſmitted traditionarily by ignorant harpers, and all belong to ſongs, have all that marked accentuation which might fit them for dance; which indicates ſtrongly that the verſe to which they were adapted was powerfully marked by accent.

I will however venture an obſervation leſs immediately belonging to the ſubject. In the antient Scotiſh airs, which are juſtly admired for their very peculiar yet beautiful melody, there is no modulation, no change of key. But in the Welſh, even the moſt imperfect fragments, the air often highly beautiful, tho far leſs ſtriking for its peculiarity, we find change of key frequent, and ſometimes very artificial modulation, ſuch as the modern compoſer might not diſadvantageouſly emulate. Have both been derived from a com-

mon

mon origin, the Greek muſic, brought into Britain by the Romans? And has not the peculiar character of the Scotiſh ariſen from the defective powers of the only inſtrument retained by fugitives among the bleak and ſtormy highlands, the bagpipe, while the Welſh, holding the triple harp, but in their poverty and their troubles among their mountains, tho in a better climate, unable duly to cultivate ſo complex and troubleſome, yet ſweet and powerful an inſtrument, preſerved ruins of a higher ſtile of muſic, but only ruins?

ARTICLE 6.

Of the Change of the Mechaniſm of Verſe, from that of the Latin to that of the modern Languages derived from the Latin.

MEANS are not extant for tracing the dialects of modern Italy, and the kindred languages, up to the Latin, as the modern to the antient Greek. The void is wide; but in the decaying Latin, which remains to us, may be traced a tendency toward the character which pervades the daughters of the Latin; character of pronuntiation as well as character of phraſe.

The firſt difference which has made itſelf obvious to ſcholars, has ariſen from the ſeparation of the

the eaſtern and weſtern empires. In the beſt age of the Latin language, the Auguſtan age, the beſt poets, as we have formerly obſerved from Quintilian, were fond of varying the uniformity of the Latin accentuation by the introduction of Greek names; and, as every pretender to polite learning cultivated the Greek language, thoſe names, ſo introduced in Latin poetry, retained, in recitation, the Greek accent; otherwiſe the poet's purpoſe would have failed. But when, after the ſeparation of the empires, and the decay of learning amid violent troubles, the Greek language was no longer cultivated in the weſt, the pronuntiation of the Greek words adopted in the Latin language, and of Greek names in general, would of courſe yield to the Latin idiom. The accentuation both of the Greek and of the Latin, having been decided by the diſpoſition of quantities among the ſyllables of words, but under different rules, when the proper Greek pronuntiation was loſt, either the Greek accentuation of thoſe words would be changed for one accommodated to Latin rule, or, to bring the words to the Latin character, without changing the place of the acute accent, the quantity muſt be altered. Commonly then, we find, the accent was retained, and the quantity altered. Thus in the name *Helena*, the acute being on the penultimate, that ſyllable was lengthened; and under the ſame rule, in the name *Philippus*, the acute being on the ante-penultimate, the penultimate would be

be ſhortened. Italian, Spaniſh, and modern Greek, agree in the accentuation of this name, tho differing in orthography, *Filippo*, *Félipe*, Φίλιππος.

Such inſtances might be eaſily multiplied. But among many names of places in the kingdom of Naples, retaining to this day their Greek accentuation againſt Latin rule, *Posílippo* and *Táranto* are remarkable; the former becauſe the place was ſo ſurrounded by the favorite reſidences of the Roman great of the Auguſtan and following ages, the other, becauſe in Roman writing, and equally no doubt in ſpeaking, it was altered to a Roman form requiring a different accentuation, *Taréntum*. Some inſtances in the north of Italy are ſtriking from different circumſtances. The few Grecian colonies there, ſcattered along the coaſt by the Maſſilians, widely ſeparated from the mother-country, and ſecluded among barbarians, probably loſt the Greek language in the earlieſt irruptions of the Gothic hords. Nevertheleſs *Mónaco*, in a ſituation hardly to be approached by land, has, amid corruption in articulation and in orthography, preſerved its Greek accentuation from Μόνοικος, the antient name; and it has been in vain that the Latin form *Nicæa* would require the acute on the penultimate; the Greek accentuation of Νίκαια, demanding the acute on the antepenultimate, has ſo preponderated, that, whether in Roman or in barbarian mouths, the long penultimate has dropped from the name, which remains in Italian *Nizza*, in French

French *Nice*. On an eminence among the mountains between theſe two little cities, is the village of *Tórbia*, a name formed from the Greek Τρόπαια. Here alſo the Latin *Tropháa*, would require the acute on the penultimate. Nevertheleſs, tho letters have been inverted, the Greek acccent holds its place. The concurrence of theſe examples, ſcattered on a coaſt of inhoſpitable mountains, with thoſe remaining among the rich and highly peopled ſouthern Italian colonies, and of both with the practice of the modern Greeks, is a kind of phenomenon that may be thought not unworthy the obſervation of thoſe who have curioſity for the hiſtory of languages.

Thus it ſeems likely enough that ſome of the earlieſt corruptions of Latin quantity aroſe among the Greek words which had been adopted in the language. But the growing careleſsneſs about quantity, and ſuperior reſpect for accent, introduced by the Gothic conquerors, was probably not a little promoted by the ſtile of muſic, of more poignancy than delicacy, and of cadence ſtrongly marked, likely to have been moſt reliſhed by them. At the ſame time the pronuntiation of words would often receive change, while the orthography remained; and poſſibly to this ſhould, in many caſes, be attributed the extreme irregularity of ſome of the later Roman verſification, in which even two conſonants following a vowel do not inſure the length of the ſyllable. This has excited

ſtrong

ſtrong expreſſion of contempt from ſome modern ſcholars; whom yet perhaps Cicero and Quintilian would admoniſh to inquire whether, in the pronuntiation of the day, two conſonants were given to the ear, before they undertake to ſay that the poet has put a long ſyllable for a ſhort one. On comparing the modern language of Italy with the Latin, it will appear highly probable that, in the middle ages, ſome conſonants, which nevertheleſs held their place in orthography, were no longer heard in delivery; a circumſtance not a little too familiar in Engliſh orthography. It muſt follow that, in thoſe ages, verſification for the maſs of the people, tho ſtill reſting on quantity, could no longer be preciſely the verſification of Virgil and Ovid. As troubles and revolutions then were repeated, as the original race of inhabitants became leſs, and the new ſettlers more numerous, the pronuntiation would become more corrupted, and the popular verſification muſt of neceſſity accommodate itſelf to the pronuntiation of the day. At length the accentual cadence, which is commonly found in Virgil, and ſcarcely ever fails in Ovid, becoming the only cadence marked by the voice, the better cadence of quantity ceaſed not only to be perceived, but even underſtood. To adorn the accentual cadence, rimes were added and the hexameter became a couplet. Thus when the change of language was finally completed from the antient Latin to the modern Tuſcan, it was a very advantageous

vantageous change accompanying it, which eſtabliſhed the poetical meaſures of Petrarca and Taſſo, not on the ruin of thoſe of Horace and Virgil, which no longer held other exiſtence than in writing, but of a wretched burleſk of them.

The few words which, in the firſt revival of letters in Italy, the Italians adopted from the Greek, then ſtill a living language with its accentuation unqueſtioned, would be likely to hold their Greek tones. Thus the word *idéa*, uſed ſo early as by Petrarc, has been tranſmitted equally in Italian and in Engliſh with its Grecian accentuation undiſturbed. The names *María* and *Sophía* afford ſimilar example: nor is quantity here at all violated even in Engliſh pronuntiation, but on the contrary, if modern ſcholars will acute the word σοφια, after the Latin rule, on the antepenultimate, then, if they uſe the ordinary manner of Engliſh delivery, they will falſify the quantity by making that ſyllable long.

But Italian ſpeech affords examples of Grecian accentuation in words which it muſt apparently have received through the Latin, as in *Armonía*; and the Spaniſh ſeems to have had, in its early days, a ſtill ſtronger tendency to the Grecian practice. Why a ſpeech derived from the Latin ſhould acute the names *Lucía* and *Andalusía* after the Grecian manner, is not obvious. In the name *Isídro*, contracted from Ισίδωρος, the intire diſmiſſal of the penultimate ſyllable, formed with a long

vowel ſupported by a following conſonant, is a ſtill greater violence on quantity, in favor of accent, than the diſmiſſal of vowels preceding vowels, in the Italian names *Nizza* and *Torbia*.

When the former articles of this ſection were committed to the preſs, I was wholly unaware of a claim made by ſome German poets of the preſent age. It is to the Italian tranſlator of the Iliad, Ceſarotti, I owe the information that they have undertaken, in their rough language, to give, not only the hexameter verſe of the Greek and Latin, but all the lyrical meaſures of Horace and even of Pindar; and this not in ſmall and probationary attempts only, like thoſe in which Sidney failed, as all muſt fail, in our tongue, but in whole epic poems, and a complete verſion of Horace's odes. But Ceſarotti adds, 'It muſt however be confeſſed 'that the Latino-Germanic proſody differs ſome-'what from the antient; and indeed I have dif-'ficulty to believe that Horace and Virgil would 'know their own meaſures ſo Germanized.'[a] In theſe

[a] 'I Tedeſchi, più laborioſi ed oſtinati degl 'Italiani, a forza 'd'inſiſtenza, pretendono d'eſſer giunti a rappreſentar, nel 'loro verſo, tutti i metri dei Latini e dei Greci. Il celebre 'Kſopſtock, oltre aver poſta la ſua Meſſiade in verſo eſametro, 'ſcriſſe anche alcune ode collo ſpirito e coi metri lirici di Pin-'daro. Il Prof. Ramler dell' Accad. di Berlino, ha, per così 'dire, rigenerato Orazio, conſervandogli, nella lingua Tedeſca, 'il genio, lo ſtile, e ſpeſſo anche l'armonia ſillabica. Convien 'però confeſſare che le regole della proſodia Latino-Germanica 'ſono

theſe opinions I cannot but agree with the learned Italian; and indeed, combining what I have been able to gather from others, concerning German verſification, with the ſmall obſervation for which I have had opportunity myſelf, and adding, what is abundantly obvious, the complete confuſion of accent and quantity in all the writings of the ableſt German ſcholars on the ſubject, nearly the ſame which has been made by Italian and Engliſh ſcholars, and which has not equally been made by the French, I cannot doubt the ſuperiority of accent, and the utter impotence of quantity, as regulator of that harmony of which the German language is capable, and principal efficient of its verſe. Nor will it be any diſgrace to the German, and other dialects of Teutonic origin, to agree in this with the Engliſh, which is a ſiſter-ſpeech, and with the Italian, Spaniſh, and Romaneſk, which were compelled to depoſe the ruling power of the harmony of their parent language, and receive new laws of verſe from the Teutonic conquerors.

ſono alquanto diverſe d'all' antica; ed ho pena a credere che l'orecchie di Virgilio e d'Orazio riconoſceſſero il loro metro germanizzato.'

SECTION XVI.

Of EUPHONY and CACOPHONY.

ACCORDING to our preceding definitions Euphony and Cacophony, in language, mean ſound pleaſing and unpleaſing, conſidered as it may exiſt in ſyllables uncombined, or in the tranſition from ſyllable to ſyllable, and therefore independent of harmonical reſults. Nevertheleſs as the fineſt muſic, exhibited on a coarſe inſtrument, may offend rather than gratify the ear, ſo if euphony is deficient in a language, but ſtill more, if cacophony abounds, any powers of harmony it may poſſeſs will fail of their juſt effect.

Euphony ariſes chiefly from vowels, cacophony from conſonants. But a language conſiſting of only vowels would pall on the ear, as unmixed ſweets on the palate. Among inſtruments it would moſt reſemble the muſical glaſſes; which, with all the great powers they poſſeſs, quickly fatiate: even the flute has, for moſt ears, too untempered a ſweetneſs. Conſonants therefore are neceſſary not only to mark diviſions of vowels, not only to add force to the faint effect of vowels, but through their very aſperity to relieve the tedioufneſs of continued ſoftneſs.

Euphony then, ſimply conſidered, may perhaps be affirmed to exiſt in vowel ſound only; but euphony

phony, in extended recitation, depends on the juſt mixture of vowel and conſonant ſounds. In this juſt mixture, as in moſt other points, the antient Greek language ſeems to have excelled all others known to have been ſpoken. The Hebrew was ſo harſh, and the congenial dialects of Chaldea, Syria, and Arabia, had a ſimilar character, that we find Joſephus confeſſing he was aſhamed to exhibit their ſounds by repreſentation of Grecian characters. The Latin had powerful harmony, but not without a conſiderable mixture of harſh ſound, which has poſſibly been too much poliſhed away by its faireſt daughter, the Italian. The ſounds of the Greek language may be compared to thoſe of a fine violin; joining the greateſt ſweetneſs with the moſt various powers: the ſounds of the Latin may be compared to thoſe of a harſh violin, of power ſtill great, but leſs various, and of far leſs ingaging ſweetneſs: the ſounds of the Italian reſemble thoſe of a fine flute, the ſweetneſs exquiſite, but the power inferior. The French, for its naſal tones and want of effect of accent, might perhaps be compared to the bagpipe; or to that organ-ſtop which has moſt of the naſal effect of the bagpipe; both wanting the powers of accent. I am at a loſs for an inſtrument to which to compare the Engliſh, becauſe its virtues and its vices are both ſo great. For both, the opinions of foreiners will deſerve much conſideration. In an account of Paris, lately publiſhed, it is ſaid,

'The French complain that the Engliſh ſpeak ſo 'much between their teeth, that they cannot un-'derſtand them:' adding, in their own quaint expreſſion, 'l'Anglois eſt la ſeule langue pour qui 'il ne faut pas une langue.' It is impoſſible not to acknowlege that there is much juſtice in this imputation. Yet I am inclined to think that we are not a little indebted to the French themſelves for the habit of ſpeaking thus indiſtinctly. For a century paſt, the faſhion of learning to ſpeak French, as a part of very early education, has been growing among us; but more eſpecially in the laſt half century, it has been, for girls, univerſal: thoſe who learn anything, learn at leaſt a little French. It is a remark of Cicero that the purity of the ſpeech delivered from our forefathers has been everywhere beſt preſerved among women. What then is likely to be the effect of the cultivation of the French language upon our ſpeech? The firſt direction, commonly given, in teaching French pronuntiation, is to open the mouth for the letter *a*; but not ſo wide as for our own firſt vowel: therefore, tho the open *a* is of more frequent occurrence in French than in Engliſh, yet in the way of power to open the mouth, nothing is gained. Of the next vowel, *e*, the pronuntiation in French is various: but it is for the feminine *e*, a ſound peculiar to the French language, that inſtruction is moſt wanted by foreiners, and this is not among the ſounds that will open the mouth,

mouth, or give any grace to pronuntiation. The Frenchman who was witty upon the muttering of the Engliſh within their teeth, and the needleſſneſs of a tongue for ſpeaking their language, was, no doubt, from habit, unconſcious of the character of ſuch phraſes in his own language as 'je ne le 'veux pas; cela ne ſe peut pas.' The ſonorous brevity of the correſponding phraſes in Italian, 'non 'lo voglio: non ſi può,' might ſtartle him. The French *u* has much difficulty for all foreiners; for none more than Italians; but neither is that a vowel to open the mouth; on the contrary it requires a protruſion of the lips, for which I have known a French teacher give direction by a very apt ſimilitude, too coarſe for mention here.

Giving however ſome credit to French criticiſm on the vices of Engliſh pronuntiation, I will quote a learned and able foreiner of another country for its virtues, but its virtues of three centuries ago. Polydore Vergil, legate of Rome at the court of king Henry the ſeventh, and afterward cardinal, in his Hiſtory of England, quoted always with reſpect by our beſt hiſtorians, obſerves that three languages were ſpoken in Britain, the Engliſh, the Welſh, and the Erſe. For their comparative merits he could judge only of the ſound; but the terms in which he attributes ſuperior euphony to the Engliſh deſerve notice: 'Angli, Latinos recte imi-'tantes, parum infra labia vocem exprimunt,

'quæ audientibus ſuavem reddit ſonum.' If it might be ſuppoſed that he had here in view the negative merit only of freedom from the harſh gutturals of Welſh and Highland Scottiſh pronuntiation, a few pages onward he ſhows clearly that he meant higher eulogy: 'Angli,' he ſays, 'ſono 'linguæ Italis perſimiles[a].' The teſtimony altogether is clear, that the ſounds of Engliſh ſpeech, in that age, were ſoft and pleaſant to an Italian ear, and that the character of the pronuntiation nearly reſembled the Italian. The queſtion remains, whether the preſent ſpeech preſerves this advantageous character, or in what points it has degenerated?

I have had occaſion heretofore to notice the miſtakes often made for want of keeping clearly diſtinct, in mind and in expreſſion, uttered ſounds, and letters the repreſentatives of thoſe ſounds. I remember to have found a notion prevalent among ſome learned and informed Italians at Rome, that the Scotch had a greater facility for Italian pronuntiation than the Engliſh; which could not but ſurprize anybody acquainted with Scotiſh accentuation, ſo widely different from anything Italian, and with the difficulty which thoſe bred in Scotland have to accommodate their organs to any other manner of tones. It preſently however appeared

[a] Pol. Verg. Hiſt. Angl. l. 1. p. 15 and 29. Ed. Duaci, 1603.

that

that this notion was founded on nothing more than that thoſe educated in Scotland, juſt as thoſe till of very late years educated at Wincheſter, had been taught, in reading Latin, to give to the ſeveral vowel characters nearly the Italian enuntiation, which is not the practice of Engliſh ſcholars in general. And I found, upon queſtioning particularly the old Roman formerly mentioned, that Scotchmen who had come early to Rome, bringing with them the accent of their country, pronounced Italian ſtill, after thirty years practice there, in his opinion, very ill; but younger men, who had converſed early among Engliſhmen, ſo as to have loſt their Scotiſh accentuation, ſpoke it well. For Engliſh ſpeech poſſeſſes every vowel ſound uſed by the Italians, tho its ſounds are often very differently repreſented by written letters; and that its accentuation bears the ſame affinity with the Italian as formerly, its verſification clearly ſhows. Thus far therefore the general reſemblance of ſound, in the two languages, probably remains nearly as it ſtood three centuries ago.

But if we proceed farther to compare our preſent with our elder verſification, we ſhall find innovations, whence, in ſome points, the reſemblance muſt be now leſs cloſe, and the language is become at the ſame time leſs deſerving of the learned cardinal's eulogy, and more obnoxious to the Frenchman's ſneer. Perhaps the verſification of Spenſer, tho he wrote later, may, for the idiom he

choſe, be among the beſt keys remaining to the Engliſh pronuntiation of Polydore Vergil's time.

Let us take then the following lines:

Scarce had he ſaid, when hard at hand they ſpy
That quickſand nigh, with water covered.
But by the checked wave they did deſcry
It plain, and by the ſea diſcolored.
It called was the quickſand of Unthriftihead.
Fairy Queen, b. 2. c. 12. v. 18.

The verſe here neceſſarily requires the pronuntiation of that ſyllable of the words *covered*, *checked*, *diſcolored*, and *called*, which the modern faſhion of ſpeech, diſcarding its vowel, has aboliſhed, tho the modern faſhion of orthography retains its full repreſentation. In Shakeſpear's age, tho the practice of eliding the vowel in delivery was evidently already ordinary in familiar communication, yet the advantage of retaining it, for ſolemn ſubjects, was ſtill permitted to the poet. The following paſſage, whether Shakeſpear's or not, being of his age, may ſerve for example:

This dreadful lord,
Retiring from the ſiege of Orleäns,
Was round incompaſſed and ſet upon.
No leiſure had he to inrank his men.
He wanted pikes to ſet before his archers:
Inſtead whereof ſharp ſtakes pluckt out of hedges
They pitched in the ground confuſedly.
Part I. of king Henry vi. Act 1.

Here the meaſure indicates the ſame difference of elder from modern pronuntiation, in the words *incompaſſed*,

incompaſſed, *pitched*, and *confuſedly*, as in thoſe before noticed in the paſſage from Spenſer. The pronuntiation of the vowel *e* being allowed, as it was when the paſſages were written, and as it muſt be ſtill to make them verſe, the words will have no difficulty for an Italian voice to articulate, nor for Italian orthography nearly to repreſent. But the modern eliſion produces a harſhneſs at which Italian organs revolt: we are ourſelves unable to pronounce *pitch'd*: in articulation we are reduced to ſubſtitute a *t* for the orthographical *d*. For diſtinct repreſentation alſo, not only Italian, but our own orthography fails. The modern uſe of the mark of eliſion, ſplitting words offenſively for the eye, and embarraſſing the indication of ſound, as in *confus'dly*, has, fortunately for our language, not yet obtained univerſal acceptation. Perhaps the word *confuſedly*, euphonous with its four ſyllables complete, might yet be allowed to a poet; but, in the want of means to aſſure the reader's eye at once that four ſyllables are intended, there might be ſome hazard of his indignation at what might appear, at firſt ſight, a defective verſe.

In the ſecond paſſage we find an eliſion in the word *pluckt*, and boldly preſented by ſubſtituting the *t*, which articulation requires, for the orthographical *d*, which, depriyed of the preceding vowel, cannot be articulated. A very cacophonous termination indeed is thus produced; the ill effect of which however, by judicious arrangement, is obviated;

viated; for a vowel following, without an intervening pauſe, the harſh combination of *k* and *t*, does not ſtand as a termination, nor ungracefully check the flow of the voice into a ſound produced without effort of organ. The ſpirit of Italian euphony indeed, too faſtidious, refuſes the mute *c* a place before the mute *t*, even in the middle of words, and for the Latin *c*, ſo ſituated, ſubſtitutes another *t*; as in *fatto*, *petto*, *frutto*, from *factus*, *pectus*, *fructus*. But the Greek did not wholly refuſe the variety and force for which ſuch combinations afford means. Never indeed allowing a mute to terminate a word, it will not, like the Latin *plectit* and *plectunt*, countenance the phraſe *pluckt-out*. Taking however the phraſe intire, *pluckt-out-of hedges*, the incipient vowels throughout obviating the harſhneſs of the terminating conſonants, it has perhaps hardly more cacophony than ſome Greek phraſes.

It has been remarked by Samuel Johnſon and Gregory Sharpe, that the letter *e* is the letter of moſt common occurrence in human ſpeech. If thoſe learned men would have gone on to ſay of which of the various ſounds repreſented by that character, in the various languages in whoſe orthography it is found, they meant to ſpeak, it might be poſſible to decide whether we admit or deny the aſſertion. In the two neighboring languages of England and France only, from the Engliſh *e* in *me*, through the French in *mes*, *me*, *eu*, and the Engliſh again in *there*, *meu*, *err*, the range is wide.

But

But I believe that in Italian, the vowel repreſented by the letter *a*, will rival in frequency of occurrence that repreſented by the letter *e*, and it is the vowel to which Dionyſius of Halicarnaſſus attributes precedence in merit. How much more the Italian pronuntiation affects that ſound than the French, may be gathered from a compariſon of the French verb *aimer* with the Italian *amare*, through their moods and tenſes; or, for a pleaſanter example, we may take the following ſtanza of Taſſo, deſcribing what we write a reveillé, and our honeſt ſoldiers, who cannot twiſt their mouths to French pronuntiation, call a revally:

Gia l'aura meſſagiera eraſi deſta
Per annunziar che ſe ne vien l'Aurora.
Ella in tanto s'adorna, e l'aurea teſta
Di roſe colte in Paradiſo infiora.
Quando il campo, che a l'arme omai s'appreſta,
In voce mormorava alta e ſonora,
E prevenia le trombe, e queſte puoi
Dier piu lieti e canori i ſegni ſuoi.

This frequency of the nobleſt of the vowels, in the Italian language, appears to have been derived, through the Latin, from the Æolian and Dorian Greek. It is apt to ſtrike Engliſhmen, on firſt going into Italy, as producing too much vociferation; a kind of bawling effect. In the declamation of the theater, even at Florence, while new to me, I remember it appeared too predominating: the Attic Greek never had an equal proportion of the

the ſame ſound. Nevertheleſs it certainly aſſiſts much to obviate the character of effeminacy, which might ariſe from the deficient proportion of conſonant ſounds in Italian ſpeech.

The fault of the Engliſh, in point of euphony, is exactly the reverſe of the Italian. The noble ſound of the firſt vowel is ſcarce, and conſonants overabound. But it is in terminations only that they ſo abound as to produce conſiderable cacophony; and here the French, it muſt be allowed, has a great ſuperiority. In other points the French has great and peculiar defects. The French language is ſingular in the poſſeſſion of that offenſive vowel, which can only be deſcribed as the French *u*; no known alphabet having a character or combination of characters to repreſent it. The French is alſo remarkable for the poſſeſſion of that other ſound, which, tho not at all a conſonant, is hardly half a vowel, incapable of production, incapable of connection with a following conſonant, called by French grammarians the feminine *e*. It is moreover remarkable for its naſal ſound, indicated by the letter *n*, ſtill more offenſive than either of the former. Tho indicated only by a conſonant character the French critics appear juſtly to aſſert that it is not a conſonant, but meerly a naſal affection of the preceding vowel. All theſe are of very frequent occurrence in the language, and form the characteriſtical features of its ſound, which diſtinguiſh it, at wide diſtance, from all other languages.

guages. The difference between the hiſſing mutter of the pronoun *je* in French, and the clear ſweetneſs of the correſpondent pronoun *io* in Italian, *yo* in Spaniſh, if they are derived from the ſame Latin word, is extraordinary.

The language of our Angloſaxon forefathers had many cacophonous terminations, and modern ſpeech has not only preſerved but very conſiderably added to them. Hume, partial to France, has unfoundedly aſſerted that the greateſt and beſt part of the Engliſh language has been derived from the French; and Johnſon, who more than reaſonably hated and abuſed the French, has, apparently through idleneſs, deferred more to the French language in the derivation of our words, than on juſt examination will be found to be warranted. The form of the Engliſh language has hardly in any degree been derived from the French. Numerous words indeed have been introduced from it. But it would be eaſy to ſhow that a very large proportion of thoſe originating from the Latin, have not paſſed through that to which Johnſon has negligently referred them, a French medium: moreover among thoſe which have come through the French, are ſome of the moſt cacophonous of our language. We may take for inſtance the word *judge*. This, bad enough certainly, is however not worſe than the French, whence it comes; till, in uſing it as a verb, we add the conſonant indicating the paſt tenſe, without allowing ſound to the vowel which ſhould proceed,

proceed, as in *judg'd*. Then it muſt be confeſſed that French cacophony has nothing reſembling it. Nevertheleſs it may deſerve obſervation what part of this cacophony we owe to the French. In borrowing kindred words immediately from the Latin we get no ſuch cacophony: inſtead of *judge, judg'd, judgement*, we have *adjudicate, adjudicator, adjudicated, adjudication*.

It is remarkable that ſome of our moſt cacophonous terminations are derived from the moſt euphonous language ever ſpoken; but then they come through a bad medium, the French. It muſt however be acknowleged that tho the medium is bad, tho the grace of the original is wholly loſt in it, yet the French words have been formed with a juſt conſideration of analogy in their own language; cacophonous indeed, yet they are adapted to pronuntiation by French mouths. But the words adopted in Engliſh, *catechiſm, mechaniſm*, and all others in *iſm*, have no analogy with any old Engliſh words, nor are orthographically pronounceable. The common people therefore ordinarily take the not unfair liberty of diſmiſſing the final *m*, of which they do not underſtand the uſe, and pronounce *catechiz*. Politer Engliſh pronuntiation, not yet become ſo French as to admit the feminine *e* at the end of the word, yet, in its effort to pronounce the *m* after the *s*, is compelled to the uſe of that half articulate vowel, or ſomething very like it, where no letter is orthographically acknowleged,

leged, between the *s* and the *m*: thus we imitate the French ſo far as to make the combination altogether more than one ſyllable and yet leſs than two. Had analogy and euphony been at all together conſidered, we have, within our language, what might have indicated the means of accommodating both. The power, admitted in ſome caſes, of writing a *y* to be pronounced, inſtead of an *e* to be ſilent, often accommodates euphony greatly; as *conveniency* and *redundancy*, for *convenience* and *redundance*. If indeed the Latin termination in *tia* were required to authorize the Engliſh termination in *y*, it would not anſwer for the addition of that vowel to the words *catechiſm* and *mechaniſm*. But the ſpirit of formation of words received in Engliſh ſpeech has not been always ſo ſcrupulous; and it would have been advantageous for the language, if, in derivation, and in everything, it had more aſſerted an analogy of its own, inſtead of ſervilely deferring, in the faſhion too much ſanctioned even by Samuel Johnſon, to the rules or practice of other tongues.

The conſideration of euphony and cacophony might lead into length far beyond what would be ſuitable here. I will therefore touch upon one point only more. The hiſſing ſound of *s* has always been reckoned among the moſt ungraceful of conſonants, and yet it abounds in moſt languages. It is frequent in euphonous Greek; more frequent in Latin; far

leſs in the modern Italian, and yet, even there ſometimes very pointedly forced upon the ear, ſtanding alone as indicant of the negative in compoſition, inſtead of the Latin ſyllable *dis*. But in Spaniſh, one of the moſt euphonous of modern ſpeeches, *s* abounds. Its frequency has ſometimes been reckoned among the diſgraces of the Engliſh. I think not its ſimple frequency, but rather the combinations in which it is found, is among the diſgraces of the Engliſh. *S* is among thoſe letters which antient grammarians intitled SERVILE. It has been obſerved, on a former occaſion, that *s* is the only conſonant which can be combined by the voice in pronuntiation with two other conſonants. It has ſuch aptitude to coaleſce in pronuntiation with other conſonants, that it is capable of ſupplying the place often of that obſcure vowel ſound, nearly reſembling the French feminine *e*, which will follow a mute conſonant, if nothing elſe follows. Hence apparently the extenſion of that inelegant corruption, now rapidly ſpreading from the ſpeech of the vulgar of the metropolis, by which an *s* is continually added to words to which it of no right belongs, generally at the end, but, in compound words, often in the middle. In ſpite of Johnſon, and all our beſt lexicographers, numerous words are inriched with a final *s* unknown to our forefathers.

To all terminations, formerly in *ward*, as *inward*, *forward*, *toward*, an added *s* begins to obtain even in claſſical books. A learned lawyer would not write *a ſeſſions* for *a ſeſſion:* but his editor will print it ſo. It is curious to obſerve how corruption ariſes. Seſſion and Summons are words commonly coming into uſe together. Seſſion is from *Seſſio*, Summons from *Summonitio*, and, analogy conſidered, were perhaps more properly written *ſummonce*. But the *s*, having obtained in the ſingular of ſummons, has crept into uſe as an addition to the proper ſingular of *ſeſſion*; and now in the ſame learned law-books, where we find authority for writing *a ſeſſions*, we find alſo authority for writing, inſtead of the old verb *to ſummon*, the new verb *to ſummons* [b].

The ſounds which we are accuſtomed to hear in the ſpeech of the polite, gain favor with our ears, as the dreſſes of the prevailing faſhion in our eyes; but if we diveſt ourſelves of this prejudice, we ſhall

[b] A moſt curious inſtance of the deſpotiſm exerciſed in theſe matters by the editors, occurs in the quarto edition of Johnſon's Dictionary. The verb *to ſummon* is given, in its proper place, without a hint of any authority for a final *s*: yet under the word *bring*, among the explanations, occurs the verb to *ſummons*, with the *s* added. Johnſon being thus made to furniſh authority againſt himſelf and ag[illegible] all the authorities to which he has referred, it is no wonder that learned lawyers, who have little leiſure for ſuch little matters, ſhould have been unable, in their publications, to defend their language againſt ſuch inelegant corruption. This inſtance, tho among the moſt remarkable, is far from being ſingular in its kind.

often find an attention to euphony in the ſpeech of the vulgar, which in polite ſpeech has given way to cacophony not more reaſonable than the buckram coats and immenſe periwigs, and pinching ſtays and cumbrous hoops, long ſince juſtly exploded. The modern vulgariſm 'I ſay,' is offenſive only on account of the mouths it is commonly heard from: with foreiners unacquainted with its vulgarity, it will have due credit for euphony. The deficiencies of our grammars, formed after thoſe of other languages, without juſt inveſtigation of our own, has led to cacophony in polite ſpeech, which the vulgar yet avoid. In all languages ſome things have been admitted under no other rule than that of euphony, many things formerly in our own; but now, with an affectation of correctneſs, often widely miſtaken, all conceſſion to euphony is denied.

Engliſh ſpeech has rarely any material cacophony in the middle of words, except what may ariſe from the too common practice of indiſtinct delivery; but in terminations it too certainly abounds. Much however may be obviated or concealed by judicious diſpoſition. A well-eared poet will of courſe avoid cacophony in rimes, and in the conſpicuous parts, eſpecially the laſt ſyllable, of any verſe. A long vowel in the final ſyllable of a large proportion of the firſt verſes of Paradiſe Loſt, contributes not a little to the grandeur and ſolemnity of the effect.

Pope

Pope has had general credit for what are called rich rimes; tho his higher reſpect juſtly directed to that powerful cloſeneſs of phraſe, in which he ſingularly excels, has led him to admit ſome rimes rather cacophonous. The word KING is certainly not euphonous, nor of dignified ſound; the vowel is ſhort and cloſe, and the following conſonant, one conſonant expreſſed by two characters, the moſt cacophonous in our pronuntiation. Nevertheleſs the idea conveyed obviates any impreſſion of lowneſs. Whether however it was for the dignity of the idea or the oppoſite quality of the ſound, that Pope choſe it for the firſt rime of his Eſſay on Man, with cacophony doubled by an added *s*, appears doubtful. He has indeed not ſcrupled the termination in *ing*, for the firſt rime of his tranſlation of the Iliad, but the example is not to be recommended. Terminations in a long vowel, or a liquid conſonant preceded by a long vowel, will be moſt euphonous. The termination in a liquid conſonant preceded by a ſhort vowel, tho leſs rich, will make a pleaſant variety. That of a mute preceded by a long vowel will be wholly unobjectionable, rich without any cacophony, if a vowel begin the following word, as in the firſt verſe of Paradiſe Loſt. Theſe however would, in our language, be limits too narrow for the poet; and the ear practiſed in our verſification will take no offence at the concluſion of the ſecond line of Paradiſe Loſt, where a long vowel is followed by two conſonants within the

ſame ſyllable, and two conſonants begin the next verſe. But here it is relieved by the whiſpered ſyllable which muſt follow the mute *t*, and which, at the end of a verſe, at leaſt to ears habituated to it, may be not without its grace. The judicious poet however will be ſparing of ſuch accumulation of conſonants. The reſt of the opening of the Paradiſe Loſt is perhaps among the moſt perfect models of the beſt euphony, as well as of the beſt harmony, of which our language is capable.

SECTION XVII.

Of GRAMMAR.

THE Harmony of Language is materially intereſted in GRAMMAR, inaſmuch as the varieties of grammatical form and grammatical order furniſh the principal means for the harmonious arrangement of words in ſentences. A wide field is thus indicated, in which however it is not intended here either to expatiate or to take any regular road; ſome obſervations only are propoſed, and not a treatiſe.

In the earlieſt ages of Engliſh litterature, the analyſis of the language could not but ingage ſome attention from thoſe required or deſirous to write in it. Neverthelefs Ben Jonſon's compendious grammar, printed among his works, is perhaps the oldeſt now extant. But tho already in his time the language had been cultivated with a ſucceſs which, in ſome branches, has not been ſince equalled, yet in our univerſities and principal ſchools it remained wholly neglected. Scholars might gain its grammar, if fancy ſo directed their diligence, by comparing its forms and phraſes with thoſe of two very different ſpeeches, the antient Greek and Latin. But the inconvenience reſulting from the neglect was not ſmall. While

a few men of extraordinary talents availed themſelves of the inherent powers of the language to produce ſome unrivalled works, it was in general written and ſpoken inelegantly and incorrectly; inſomuch that Swift, eſteemed the pureſt writer of that commonly called the golden age of Engliſh letters, has expreſſed his opinion of the depravity of the common practice of his time, in ſtrong terms. His project for an academy of the language, in imitation of the Italian and French, has not been generally conſidered with favor by our men of letters who have noticed it: the French academy itſelf has been the ſcoff of ſome eminent wits even of its own nation: and yet I cannot ſcruple to declare my opinion that the French language owes much to its academy, and that the Engliſh might have profited from a ſimilar inſtitution conducted with equal judgement.

But the ſpirit of trade, among its extraordinary operations in this country, has done that for the litterature, which the ſpirit of litterature itſelf ſeems rather to have ſcorned. A ſociety of bookſellers, employing Samuel Johnſon, produced that highly valuable work, imperfect as it is, a ſtupendous work for a ſingle man, his Engliſh dictionary. About the ſame time, Harris, Sheridan, and others contributed to make the ſtudy of the Engliſh tongue an object for the Engliſh ſcholar; but the attention of our univerſities ſeems to have been rouſed to it principally by the claſſical authority of biſhop

biſhop Lowth. That eminent critic was the firſt to mark for the ſcholar's attention the importance of the Angloſaxon tongue, the groundwork of the modern language, on which its analogy wholly reſts. He firſt exhibited in juſt light the preciſion which the Engliſh derives from its articles, beyond any other known language, even the antient Greek. He firſt completely vindicated the caſes of the nouns againſt the miſtakes of former writers, ſome of great authority, which had produced ſome injury to the ſpeech, and threatened much more. He went beyond all before him in explanation of the ſuperior merits of the Engliſh VERB. Samuel Johnſon has, with a kind of dignified careleſsneſs, noticed the difficulties of the Engliſh future, as what he was unable completely to explain. Every Engliſh child feels the difference of *ſhall* and *will*, and uſes each in its proper place; yet Johnſon's examples, to which he refers for all explanation, have been found of little avail to direct foreiners, or even the Scotch and Iriſh, to the proper practice. Lowth has gone far beyond Johnſon; but even his explanation, juſt, and perhaps complete in logical diſtinction, has been found inſufficient to direct uſe.

A manuſcript treatiſe on Engliſh grammar, unfortunately little more than begun, by the late Mr. Thomas Whateley, ſecretary of the treaſury under Mr. George Grenville, was ſeveral years ago, but not till after the author's death, put into my hands. It promiſed to have been, had it been finiſhed,

finiſhed, the completeſt analyſis extant of any language. I have often regretted that I did not profit more from it while I had the means; I made no notes from it, but his explanation of the Engliſh future has remained in my memory. Auxiliary verbs, he ſaid, are none of them meer auxiliaries; all have their proper powers as principal or ſubſtantive verbs. To *will* is yet in Engliſh a complete verb, declaring the act of volition in general. *Shall* is no longer a complete verb, but its independent meaning is nevertheleſs clear; it declares volition alſo, but volition directed to a particular object, indicating the intention to compel. Engliſh verbs then, not having, as thoſe of ſome other languages, the convenience of an appropriate form to indicate futurity, are aſſiſted by the expedient, common in other languages for other tenſes, of introducing an auxiliary verb. The verb to *will* preſented itſelf, marking futurity clearly, and, for the ſecond and third perſons, commodiouſly; becauſe, as we can exerciſe no volition for others, its power of indicating volition introduces no ambiguity; it can imply futurity only. But for the firſt perſon it is far from equally commodious; becauſe it cannot there mark futurity excluſively of volition. Reſort therefore was had to the verb *ſhall*, which indicates futurity equally as *will*; and, as we cannot exerciſe volition for others, ſo neither do we exerciſe compulſion upon ourſelves. In the firſt perſon, therefore,

ſhall

ſhall indicates ſimple futurity, as clearly as *will* in the ſecond and third. The proper Engliſh future tenſe then is not, as it ſtands in all our grammars, *I ſhall* or *will go, thou ſhalt* or *wilt go*, and ſo forth. The phraſes *I will go, thou ſhalt go, he ſhall go, we will go, you ſhall go, they ſhall go*, are not future tenſe; the verbs *will* and *ſhall*, in thoſe phraſes, are not auxiliary but principal verbs, declaring volition concerning the action indicated by the verb *go*. The proper Engliſh future runs ſimply, *I ſhall go, thou wilt go, he will go, we ſhall go, you will go, they will go*.

In this expoſition I fear my memory may not have ſerved me to do juſtice to the clearneſs and preciſion of Mr. Whateley; tho I hope the ſubſtance of his idea will be found explained ſufficiently to be uſeful. I ſhall proceed to a few farther obſervations, without being able to ſay, from my recollection, whether he had touched on any of them.

The diſtinction of *ſhall* and *will*, conſtantly made in Engliſh ſpeech, tho hitherto ſo deficiently explained in grammars, gives a clear ſuperiority of preciſion to the Engliſh over all thoſe languages which have the advantage, in form, of expreſſing the future by a ſingle word; for in the future tenſe of all with which I am acquainted, the declaration of volition is confounded with the ſimple future. Our grammars of other languages therefore, in tranſlating the future tenſe, are correct, in giving

ſhall

ſhall or *will*, throughout the perſons; becauſe the futures of thoſe languages imply both *ſhall* and *will*, leaving diſtinction to be gathered from the context. But as in Engliſh the diſtinction between *ſhall* and *will* is ſtrong and clear, that diſtinction ought to be exhibited in every grammar in which it is propoſed to explain another language by the Engliſh, or the Engliſh by another language, as well as in grammars ſimply Engliſh.

It thus appears that the confuſion of *ſhall* and *will*, commonly made by the Scotch and Iriſh, is, in the more ordinary occurrencies of ſpeech, no more than is equally made in thoſe languages which we admire as the moſt perfect, the Greek and Latin, and in the principal daughters of the Latin, the Italian, Spaniſh, and French. But as neceſſity ſometimes will occur in all languages to expreſs clearly and decidedly the diſtinction between volition or intended compulſion, and the ſimple future, all the languages more commonly known among us, have their reſources for the purpoſe, which are occaſionally brought into uſe. All have a verb congenial with our verb to *will*. The diſtinct force of *ſhall* is very nearly expreſſed in French by the verb *devoir*, and in Italian by *dovere*. In Latin the gerund and the future participle aſſiſt. But in our language, were the Scotiſh confuſion of *ſhall* and *will* to grow, inſtead of being, as at preſent, ſuperior to all others in the conſtant preciſion of its future tenſe, it would

would be inferior, and indeed very defective; as it would want the advantages which the French, Italian, and others actually poſſeſs, and which all languages need, for occaſional diſcrimination [a].

Analogous to the diſtinction of *ſhall* and *will*, is that of *ſhould* and *would*. The proper Engliſh conditional is not *I ſhould* or *would*, *thou ſhouldeſt* or *wouldeſt*, and ſo forth, but *I ſhould go*, *thou wouldeſt go*, *he would go*, *we ſhould go*, *you would go*, *they would go*. But here is to be obſerved a diſtinction wholly unnoticed by Lowth. The irregular verb *ſhould*, beſide its proper ſenſe as the conditional of *ſhall*, has, from early times, obtained uſe in another ſenſe as equivalent to *ought*. When it bears this ſenſe, it is not properly an auxiliary in any perſon, and therefore cannot, in

[a] The modern Greek, among its misfortunes, having loſt the future form of the parent ſpeech, has been reduced to ſeek an auxiliary for expreſſing future time. The verb θέλω, analogous to the Engliſh *will*, has been adopted, and, as the parent language, equally with the Latin and its daughters, confounded the ſimple future with the future of volition and compulſion, more diſcrimination was not ſought by the modern Greeks: they ſay θέλω γράψει, I ſhall or will write, θέλεις γράψει, thou ſhalt or wilt write, θέλει γράψει, he ſhall or will write, θέλομεν γράψει, and ſo forth. They have indeed a more elegant form, tho leſs uſed, θα-γράψω, θα-γράψεις, θα-γράψει. This, were the language more cultivated, might poſſibly gain more uſe, which would be attended with the advantage of leaving the verb θέλω more diſingaged for the neceſſary purpoſe of diſtinctly expreſſing volition.

any

any perſon, be changed for the verb *would*. If in the firſt perſon, *I ſhould go* is ſaid for *I ought to go*, ſo equally in the ſecond and third perſon, it muſt be *thou ſhouldeſt go*, *he ſhould go*. It had been better for the preciſion of the language if this ſenſe of the word *ſhould* had never obtained, but were limited to the verb *ought*, which is appropriated to it [b].

The learned French printer Eſtienne, who has called himſelf Stephanus, and whom our learned commonly call Stephens, and, it ſhould be added, to whom the cauſe of letters has great obligations, flattered his fellowcountrymen, and perhaps himſelf, with the idea that the French verb has peculiar congeniality with the Greek. I think it may eaſily be ſhown that the French verb, holding cloſe congeniality with the parent Latin, has little with the Greek; but that the Engliſh, ſuperior to all by many advantages, inferior to all by ſome deficiencies, has altogether far cloſer congeniality with the Greek than the French, the Italian, the Spaniſh, or their parent the Latin. Our grammars of modern languages abound, not leſs than thoſe of the antient, with erroneous verſions of tenſes; a fault imputable much leſs to the authors of thoſe gram-

[b] The Scoticiſms *I'll be obliged to you* and *I'd be obliged to you*, have been of late years creeping into polite uſe among careleſs polite ſpeakers, perhaps heedleſs whether they intend them as abbreviations of *I will* or *I ſhall*, *I would* or *I ſhould*. Any growth of the practice would be very injurious to the language.

mars

mars than to the deficient inveſtigation of Engliſh grammar itſelf. In any converſation with foreiners, however, the fact will become obvious. I remember being in company where a French officer ſaid to an Engliſh officer, ignorant of the French language, 'How long are you in the ſervice?' The Engliſhman ſhowing that he did not underſtand the queſtion, the Frenchman reſorted to a cloſer tranſlation of the phraſe he would have uſed in his own language, 'How long is it that you are 'in the ſervice?' The Engliſhman replied, 'You 'mean to aſk how long *I have been* in the ſervice.' 'I dare ſay I do,' replied the Frenchman, 'but,' turning then to another, who had been converſing with him in French, he added, 'were I to ſay in 'my own language, 'Comme longtems y-a-t-il 'que vous avez été au ſervice?' it would imply 'that you are no longer in the ſervice.'

Here is indicated an important diſtinction between the French tenſe formed with the auxiliary *avoir* and the Engliſh formed with the auxiliary *have*, which ought to be noticed in all grammars, and is noticed in none. The French *j'ai fait*, and the Italian *ho fatto*, are truly preter-perfect; but the Engliſh *I have done*, is not preter-perfect, but ſtrictly preſent-perfect. In French and Italian they ſay, 'je l'ai fait hier,' 'l'ho fatto venti anni 'ſono.' But in Engliſh, 'I have done it yeſter-'day,' or, 'I have done it five minutes ago,' would be

be a ſoleciſm. 'I have done,' can be ſaid only of the preſent completed: if a certain time paſt, howſoever ſhort, is indicated, the phraſe muſt be, according to circumſtances, 'I did,' or 'I had 'done.' The Engliſh, differing here from the Latin, equally as from the French and Italian, accords exactly with the Greek.

But the Engliſh does not correſpond exactly with the French, Italian, or Latin, in any tenſe of the indicative mood, except perhaps that called plu-perfect. *Scribo, ſcrivo, j'ecris,* are to be tranſlated ſometimes *I write,* ſometimes *I am writing*; the ſenſe differing occaſionally in all the languages, the form in Engliſh alone. The Italian indeed has a power beyond the French and Latin, and approaching, perhaps reaching the Engliſh, in its phraſe *ſto ſcrivendo.* Analogous to this is the Greek, τυγχάνω γεάφων. Phraſes ſo get their ſhades of meaning from the cuſtom of the day and place, and the Greek language was ſpoken through ſo many centuries, and over ſo many countries, that to ſay any Greek phraſe was confined to any preciſe meaning, from Homer's age to that of Longinus, in all the parts of the world where Greek was the common ſpeech of the polite and learned, would be too much, perhaps, for the ſcholar of the moſt extenſive reading and moſt tenacious memory. Hence poſſibly this uſe of the verb τυγχάνω is ſo little noticed in dictionaries. Hence alſo apparently

parently the Greek language remains altogether ſo defectively illuſtrated in them[c].

Proceeding with the tenſes, we find the Italian *cantavo* and *cantai*, and the French *je chantois* and *je chantai*, mark diſtinctions which not only the Engliſh cannot expreſs, but neither the Latin, tho they are formed from the Latin *cantabam* and *cantavi*, nor, I think, the Greek. It will be obvious, in tranſlating French and Italian, that *cantavo* and *je chantois* are to be tranſlated ſometimes *I ſing*, ſometimes *I was ſinging*; *cantai* and *je chantai*, are always ſimply *I ſung*, but have a more limited uſe. The Engliſh has a preciſion nevertheleſs in the phraſe *I was ſinging*, which the French cannot reach; tho poſſibly the Italian may by the phraſe *ſtavo cantando*. The neceſſity of explanation for the barbarian conquerors of the Roman empire, who did not readily comprehend the diſtinctions of the ſimple tenſes, appears to have produced the compound tenſe, *ho cantato, j'ai chanté*; and hence perhaps the laxitude of its import in all the daughters of the Latin, in which it ſo remarkably differs from the Engliſh tenſe compounded with *have*. *Ha cantato, ho ſcritto, il a chanté, j'ai ecrit*, muſt often be tranſlated by the Engliſh aoriſt, *he ſung*, *I wrote*; perhaps oftener than by the preſent-perfect, *he has ſung*,

[c] I have been told that the learned author of the Lexicon Ariſtophanicum ſet out with the bold purpoſe of going through the principal Greek Claſſics in the ſame way in which he has executed that excellent work. The project is of magnitude enough to require the united labors of many learned men, and would indeed be worthy of a univerſity.

I have written, whoſe import is ſtrictly limited. Thus different languages have their peculiar powers, with diſtinctions which thoſe who ſpeak them feel, but ſometimes too nice for deſcription.

The French critics have claimed, for their language, a ſuperiority over the Italian and Spaniſh in the preciſion of their tenſe derived from the Latin preter-perfect, *je chantai, je fis:* it cannot be uſed, they ſay, but in ſpeaking of time paſt at leaſt by a day: to deſignate time within the exiſting day, the compound tenſe muſt be employed, *j'ai chanté, j'ai fait.* If this definition of the limitation is accurate, I muſt own I am not aware of its value. The advantage of deſignating preciſely the preſent-perfect, and committing the paſt to an aoriſt, as in Greek and Engliſh, is what thoſe whoſe language poſſeſſes it will miſs in a language where it fails. But in claiming a preciſion with regard to the deſignation of paſt time by the ſimple tenſe, which, if at all exiſting, is peculiar to the French, the laxitude of the compound tenſe is admitted. The difference ſeems to be that the ſimple tenſe can indicate only the paſt-perfect; the compound tenſe may indicate either the preſent-perfect, or the paſt-perfect.

A paſſage in Pliny's preface to his natural hiſtory, where he ſpeaks of the ſignatures of the antient painters and ſculptors upon their works, appears to indicate that he conſidered the Latin tenſe, commonly called preter-imperfect, as equivalent, or nearly ſo, with the Greek aoriſt, and the Latin preter-perfect as correſponding or nearly correſponding with

with the Greek perfect. It behoves us to reſpect any information on ſuch a ſubject from ſuch authority, which it were moſt abſurd for a modern to controvert; but we ſhould be careful not to take it for more than has been intended. We may gather, I think for certain, among the Greek and Latin authors, that thoſe tenſes were far from correſponding always and exactly in the two languages. In narration, we find, among the Greek writers, the aoriſt is of much more frequent uſe than the perfect, and, on the contrary, among the Latin writers, the perfect is of much more frequent uſe than the imperfect. Difference appears thus decidedly indicated. What the difference was can only be gathered from obſerving how thoſe tenſes, in the two languages, muſt, in their various combinations with other words, be rendered in our own language. Frequently then the Latin imperfect is found correſponding with that Engliſh tenſe which is compounded with the preſent participle; as in Horace, 'Ibam (I was going) forte via ſacra,' whereas I doubt if ever this Engliſh tenſe will be found correſponding with the Greek aoriſt. Again the Latin perfect frequently, indeed moſt frequently, requires to be rendered by the Engliſh ſimple tenſe, 'I went, he made,' and the Greek aoriſt is generally found correſponding with the ſame Engliſh tenſe. But the Greek perfect tenſe will, I believe always, require the Engliſh compound tenſe, 'he has made.'

With regard to the double aoriſt and double future of the Greek, I will venture to own I accede

intirely to Mr. Payne Knight's opinion, that they are two in form only, and one in import; being but varieties of dialect, which have happened both to obtain the ſanction of common uſe in the new Attic, on its becoming the univerſal language. Nor is our own language without analogous circumſtances. We have a double genitive caſe, that of the Saxon idiom, 'Peter's brother,' and that of the Norman, 'the brother of Peter.' We have a double mode of compariſon, 'fairer, 'faireſt,' and 'more fair, moſt fair;' and for ſeveral tenſes of our verbs we have a choice of form, 'I 'loved' and 'I did love.'

But, in hazarding theſe remarks, eſpecially thoſe on the Greek tenſes, it might appear a deficiency to omit notice of Samuel Clarke's propoſed explanation of them, among his firſt notes of that edition of Homer, which has procured him a high reputation throughout Europe; tho I cannot ſpeak of it without incurring perhaps greater hazard, by declaring that his explanation is, in my opinion, not only very unſatisfactory, but full of error. It has evidently been Clarke's misfortune, in common perhaps with ſome other conſiderable claſſical ſcholars, to have been ſcantily verſed in any modern language, even his own. Had he had any familiarity with Engliſh ſpeech, in any extent of communication among men, he could not have given phraſes ſuch as *It is in building, it was in building, it will be in building*, as tenſes of the verb *to build*. It were ſuperfluous to notice his French. The Greek tenſe commonly called preter-perfect, he has

conceived

conceived and explained well, but exemplified ill; as ill in Latin as in French; and well in Engliſh, only in his examples of improper phraſe. One general caution, however, he gives, which deſerves attention: 'Temporum, in ſermonis contextu, 'ratio tum conſtat, cum inter ſe reſpondeant tem-'pora; non quæ iiſdem nominibus ſint à gramma-'ticis definita, ſed quæ apto connexu, & appo-'ſite ad ſcribentis mentem exponendam, cohæreant.' But, to judge of this, there muſt be ſomething beyond grammatical theory, that feeling of language, which children ſo readily catch, and adults ſo hardly. By that alone, I apprehend, it can be determined that, to ſay in French, 'il le fit ce 'matin,' is improper; but the correſponding phraſes in Italian, 'lo fece queſto mattino,' and, in Engliſh, 'he did it this morning,' are good; while, in French, 'il l'a fait hier,' and in Italian 'l'ha 'fatto jeri,' are both proper, but in Engliſh, 'he has done it yeſterday,' is an intolerable ſoleciſm. Neither in Latin, nor in any modern language that I know, can the Greek tenſes of the infinitive mood and participle be illuſtrated; whence even to conceive thoſe ſeveral ſhades of meaning, by which undoubtedly they contributed to the preciſion of that incomparable ſpeech, is now become difficult. I remember, in the highlands of Scotland, meeting with an Engliſh innkeeper, an intelligent man, who had been eſtabliſhed there ſome years. In conſtant communication among the highlanders, and under continual

neceſſity for uſing words of their language, he had hardly learned to put three properly together; while his children, with no other inſtruction than what aroſe from the ſame communication, had acquired facility of ſpeaking Gaelic equally as their native ſpeech, and ſerved him as interpreters. Perhaps, were the Greek learnt at a very early age, a child might acquire, from practice among the beſt writers on ſubjects not beyond his capacity, a feeling of the differences indicated by the various uſe of the Greek tenſes of the infinitive and participle.

We are apt to overlook peculiarities in our own, and to be ſtruck with circumſtances, whether of excellence or deficiency, in other languages, in proportion as they differ from our own. Thus the want of the preſent tenſe in Hebrew and the agnate languages, including the Welſh, ſurprizes us. The inability of the Welſh to ſay ſimply 'I believe in God,' whence the firſt article of the creed is expreſſed by the future, 'I will believe in God,' appears almoſt a portentous anomaly. But it is little obſerved that, in our own language, which has no ſimple form appropriated to the future, the preſent is ſometimes uſed with a future ſignification. The phraſes 'What do you read tomorrow?—I go to 'London next week;—He returns to Oxford after 'the vacation;'—are perfectly authorized by cuſtom; and being as clearly intelligible as if the auxiliary indicant of futurity were uſed, that auxiliary is perhaps not inelegantly omitted.

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The advantage poſſeſſed by the Engliſh over the daughters of the Latin, in its genitive caſe, tho ſometimes involving cacophony, is yet often for power of expreſſion, often for variety, and often for means of poetical harmony, highly valuable. But the Engliſh has a mode of bringing two ſubſtantives together, without either genitive caſe or prepoſition, unknown equally in Greek and Latin, and in all the languages derived from the Latin. It is called by Lowth, the ſubſtantive 'becoming 'an adjective, or ſupplying its place; being pre-'fixed to another ſubſtantive, and linked to it by 'a mark of conjunction; as *ſea-water*, *land-tortoiſe*, '*foreſt-tree*.' I do not recollect where I have ſeen this mode of ſyntax called 'the concord of ſubſtan-'tives by appoſition.' It has great conveniencies, and has hardly, I think, received from grammarians the attention it deſerves.

Our language poſſeſſes another advantage over the daughters of the Latin in its forms of compariſon for ſo large a proportion of its adjectives. Its choice of forms, and power of uſing both, may give occaſional advantage, perhaps even over the Latin and Greek; as in this example from Young:

> Of Friendſhip's faireſt fruits the fruit moſt fair
> Is Virtue, kindling at a rival fire.

In a recent grammar, Lindley Murray's, which ſeems to have obtained a merited vogue for ſchool-uſe, it is well obſerved that phraſes warranted by the cuſtom of general ſpeech, however apparently

anomalous, ſhould not lightly be altered under the idea of reducing them to grammatical rule. Indeed we ought to be very ſure of what we are about before we attempt to exerciſe on our language the ſpirit of what the French uſed to call puriſm. If we ſearch deep enough we ſhall generally find that, tho our foreſathers were ſometimes wrong, for wrong will mix itſelf among the works of men, yet they were often right where, from alterations through time, it is not now immediately obvious to every-one how they were right. The author of that grammar himſelf affords an inſtance, which I ſhall the leſs ſcruple to notice, becauſe the general merit of the work might well bear the indication of a greater deficiency. He has explained ingeniouſly, and yet I think not truly, the ground on which, contrary to the general rule of the language, the article is often prefixed to the adjective *many*, and yet the proper explanation is ready in Johnſon's dictionary. It is there ſhown that *many*, in our old language, was a noun ſubſtantive, meaning a *multitude*: it remained ſo in Shakeſpear's time, and perhaps may be not improperly uſed ſo ſtill. It is however now moſtly uſed as an adjective, but with more than one circumſtance indicating its former rank; for not the article only, but an adjective at the ſame time, is often joined with it, as *a great many*. When a ſubſtantive follows, indeed, the particle *of*, as ſign of the genitive caſe, is not admitted; we ſay *a great many*

many men, a great many horſes. But this ſeems meerly an Angloſaxoniſm, preſerved in familiar ſpeech. In the old language the phraſe correſponded exactly with the Latin *magna multitudo hominum.* With us the diſtinguiſhing form of the genitive plural is loſt, and the cuſtom of ſpeech has omitted, in this phraſe, to introduce the ſupplementary prepoſition. But how is it then that we prefix the article to the word *few* as well as to the word *many?* I think meerly from the frequent uſe of the word *few* in oppoſition to the word *many*; whence has ariſen the imagination of an analogy which has no exiſtence; for *a great few* would be an offenſive anomaly: with the word *few*, as a proper adjective, we uſe an adverb and not another adjective, to indicate quality; we ſay not *a great few*, but indifferently *very* or *a very few.* It were well for our language if falſe notions of analogy had done it no other miſchief.

Augments, eſpecially the vowel *a*, were formerly often prefixed to words meerly for euphony; with better judgement than in modern times, they have been through an unadviſed ſpirit of puriſm omitted. It is ſtill cuſtomary in colloquial language, and even neceſſary to the ſenſe of phraſes, to prefix the augment *a* where hardly anybody any longer dares to write it; tho Samuel Johnſon, in his dictionary, ſhows his own approbation of the practice, and warrants it by high authority. '*A*,' he ſays, 'is 'placed before a participle or participial noun;' adding,

adding, 'it is conſidered by Wallis as a contraction 'of *at*, when it is put before a word denoting an 'action not yet finiſhed, as *I am awalking*.' This opinion of Wallis carries far more ſhow of reaſon than the learned Clarke's propoſed purification in his phraſe *it is* IN *building*. But how is it applicable to ſuch words as *alike*, *alive*, *anew*, *afreſh*, *aloud?* of which it is ſo become a component part that it cannot be diſplaced. I think, for the ſolution, we need go hardly farther than the very firſt article of Lye's Angloſaxon dictionary: '*A*,' ſays that able antiquarian, 'is an initial augment, 'commonly altering nothing in the ſenſe of the 'word; whence in the modern language it is ge-'nerally omitted: Thus from the Saxon abꝑæcan 'we have the Engliſh *to break*. And it is to be ob-'ſerved that *a*, *be*, *for*, ȝe, and *to*, are often indif-'ferently and interchangeably prefixed to the paſſed 'tenſes of verbs, to participles of the paſſed tenſe, 'and to verbal nouns.' 'Ge,' then he ſays, under its proper head, 'is commonly, in compoſition, a 'meer expletive which was afterward changed into 'ſimple *y*, as ȝeꝑꝑıten into *ywritten*, ȝeclẏpoð into '*ycleped*, ȝebꝑocen into *ybroken*.' But it ſeems evident that the harſh hiſſing ſound of *g*, for which our preſent ſpeech ſeems to have been indebted, doubtfully whether to the French or Italian, but perhaps to both, was unuſed by our Angloſaxon forefathers; the Saxon ȝ, like the gamma of the modern Greeks, having, before *e* and *i*, the ſoft

ſound

ſound only of our *y*. The augments ȝe and *a* therefore, in the pronuntiation of our forefathers, were not ſo wide in ſound as the modern *g* would make them; and having been interchangeably uſed, they might eaſily, among the irregularities of our old orthography, come to be indifferently repreſented by *a* or *y*.

The Saxon *y* ſeems to have been purely a vowel. In its modern power, when prefixed to other vowels, conteſted among grammarians whether a vowel or a conſonant power, it is evidently the genuine ſucceſſor of the Saxon ȝ. In Chaucer's age we find a ſimple *y* the common prefix to participles, which was affected ſtill by Spenſer. In Shakeſpear's works, as they have been printed, it is I think no longer found; but the prefix *a* is common, and not at all confined to familiar dialogue or the mouths of low characters. Wolſey ſays,

——— His greatneſs is aripening:

and Macbeth,

I'gin to be aweary of the ſun:

and Henry the Fourth,

Not an eye
But is aweary of thy common ſight.

This augment, patronized in Addiſon's time by eminent writers, and not yet wholly obſolete, is often eſſential to euphony, often favorable to harmony, and ſometimes even neceſſary to expreſs or aſcertain a meaning. But the printers, whoſe miſtake may better find excuſe than the negligence

gligence of authors, made the augment a ſeparate particle, inſtead of a part, as it properly is, of the following word, and thus contributed not a little to ſpread their own miſtake, and inhance the growing confuſion. The augment thus appearing an awkward anomaly, and the ſpirit of puriſm growing while the trouble of inquiry was avoided, tho the voice ſtill gives it fearleſsly to the ear, the preſs hardly dares any longer offer it to the eye. In lord Melcombe's diary, this phraſe occurs: 'The princeſs and the children *went walking*.' I can hardly think lord Melcombe wrote ſo. *Went hobbling*, is an Engliſh phraſe: *went walking*, may be an Engliſh phraſe too, but conveying a ſenſe different from what the context ſhows the writer to have intended. Neither Swift nor Addiſon would have ſcrupled to write the phraſe as it is ſtill ſpoken, and muſt be by thoſe who deſire to be underſtood, *went awalking*. For the augment is here clearly not an expletive: it may be tried in the other phraſe, *went ahobbling*; where the ſenſe is perverted by its inſertion, as in the phraſe from lord Melcombe by its omiſſion.

But it is obſerved by Samuel Johnſon, in his grammar, that 'there is a manner of uſing the 'active participle, which gives it a paſſive ſigni-'fication: as *the grammar is now printing, Gramma-'tica jam nunc chartis imprimitur: the braſs is forging, 'æra excuduntur*. This,' he proceeds, 'is, in my 'opinion, a vitious expreſſion, probably corrupted 'from a phraſe more pure, but now ſomewhat ob-'ſolete:

'ſolete: *the book is a printing*; *the braſs is* a *forging*; 'a being properly *at*, and *printing* and *forging* ver-'bal nouns ſignifying action, according to the 'analogy of this language.' The learned lexicographer appears to me clearly right in pronouncing the phraſes vitious, where the augment is omitted, and purer where it is inſerted; and tho I doubt his analyſis of the purer phraſes, yet I cannot heſitate to declare my opinion that their having become, as he ſays, ſomewhat obſolete, is a misfortune to the language, which it were advantageous, would imperious cuſtom allow, to repair, by reſtoring the credit of a practice authorized by all our beſt writers, till within the eighteenth century.

That power of tranſpoſing words and inverting phraſes, which the Greek and Latin ſo eminently poſſeſs, uſeful often for expreſſion, is eſpecially advantageous for variety of harmony. Modern languages fail in it, principally through the loſs of the caſes of nouns and participles, but none equally with the French. Hence perhaps it is, in ſome meaſure, that the French has not like the Italian and Engliſh, as well as the Latin and Greek, a poetical diction different from its proſe diction. The French critics allow no phraſe in poetry which may not be admitted in proſe[d]. The power of both the Italian and Engliſh to admit inverſions in poetry,

[d] Voltaire ſeems to have had this in view, when, to a remark excited by a different matter, 'La poeſie Françoiſe eſt trop 'genée,'

poetry, tho far below that of the Greek and Latin, is nevertheleſs conſiderable. Barretti, in his grammar, has given an example very ill choſen, to ſhow the ſuperiority of his ſpeech: 'None,' he ſays, 'of the modern European languages ſuffer ſo 'many tranſpoſitions of words as the Italian. We 'may ſay, for inſtance, and with almoſt equal 'propriety;

Io ſono amante di Laura.
Io ſono di Laura amante.
Io di Laura ſono amante.
Io di Laura amante ſono.
Di Laura amante io ſono.
Di Laura io ſono amante.
Amante io ſono di Laura.
Amante di Laura io ſono.

Nevertheleſs he admits that, even in Italian, inverſions ſhould be ſparingly uſed in proſe. In poetical diction then the Engliſh can give, not only almoſt word for word every Italian variety of this very phraſe, but, through the power of its genitive caſe, it can add varieties of which the Italian is incapable. We can very well ſay in Engliſh,

I am the lover of Laura.
I am of Laura the lover.
I of Laura am the lover.

Of

'genée,' he has added,' et très ſouvent trop proſaïque.' Note on the character of Voiture, in the catalogue of writers of the age of Lewis the fourteenth.

Of Laura the lover am I.
Of Laura the lover I am.
Of Laura I am the lover.
The lover am I of Laura.
The lover of Laura am I.
I am Laura's lover.
Laura's lover I am.
Laura's lover am I.

If Barretti had been truly ſenſible of the beauties of his own language, he would rather have brought forward ſome brilliant paſſage from Arioſto or Taſſo, than reſt upon ſuch a ſilly phraſe. The deſcription of the angel's miſſion to Godfrey, in the firſt book of the Jeruſalem Delivered, imitated from Virgil and emulated by Milton, admirable in all, but I think clearly ſuperior in Taſſo, has beauties of ſuch ingaging ſplendor as hardly to allow the reader's mind to ſink to the conſideration of the grammatical conſtruction of the words in which they are conveyed: but after having admired the building, it may perhaps be worth his while, eſpecially if he is himſelf an artiſt, to look a little at the materials, and the manner in which they are put together, to produce ſo ſplendid an effect. I will give here only a ſtriking ſentence or two.

Umane membra, aſpetto uman ſi finſe,
Ma di celeſte maeſtà il compoſe:
Tra giovane e fanciullo età confine
Preſe, ed ornò di raggi il biondo crine.

Ali

Ali bianche veſtì, ch 'han d'or le cime,
Infaticabilmente agili e preſte,
Fende i venti e le nubi e va ſublime
Sovra la terra e ſovra il mar con queſte.
Coſi veſtito indirizzoſſi all' ime
Parti del mondo il meſſaggier celeſte.
Pria ſul Libano monte ei ſi ritenne,
E ſi librò ſull' adeguate penne.

Dio meſſaggier mi manda: io ti rivelo
La ſua mente in ſuo nome. Oh quanta ſpene
Aver d'alta vittoria, oh quanto zelo
Dell' oſte a te commeſſa or ti conviene!
Tacque, e ſparito rivolò del cielo
Alle parti più eccelſe e più ſerene.
Reſta Goffredo a i detti, allo ſplendore,
D'occhi abbagliato, attonito di cuore.

The reader who will take the trouble to conſider how theſe lines are to be expreſſed in Engliſh and in French, will anticipate any remarks I could make on them. The ſuperiority of the Italian will appear moſt ſtriking in compariſon with the French, becauſe in words they differ little more than as two dialects of one language, and the conjugation of the verbs and declenſion of the nouns are preciſely the ſame in both. The two great advantages of the Italian conſiſt in its powers of tranſpoſition, and in the ability of its verbs to diſpenſe with a preceding pronoun; leſs to be ſpared by the French, notwithſtanding its apparent richneſs in conjugation, than even by the Engliſh. In conſtruction

ſtruction with verbs, whether for ſimplicity, or variety, the Engliſh cannot approach the Italian. In nouns, by its genitive caſe and its concord by appoſition, and in adjectives by its forms of compariſon, the Engliſh has the advantage.

In PRONOUNS, where they become neceſſary, the Engliſh excels and the French ſingularly fails. Engliſh, French, and Italian, have all preſerved the accuſative caſe of the perſonal pronouns. But the French pronoun of the firſt perſon, in the nominative ſingular, is of ſo defective a ſound as to be incapable of receiving emphaſis; whence the reſource of aſſociating the accuſative, ſonorous, if not euphonous, whenever emphaſis is requiſite. *Lo farò, I will do it*, ſimply expreſſing the determination of the ſpeaker to do anything, will be in French *je le ferai*. But if that oppoſition to ſome other perſon's doing is to be marked, which will require, in Italian, the expreſſion of the pronoun, and, in Engliſh, emphaſis on it, *lo farò io*, I *will do it*, then in French the accuſative muſt be aſſociated, and the phraſe will be *moi je le ferai*, or, *je le ferai moi*. The ſame reſource has been found uſeful alſo to aſſiſt the weakneſs of the nominatives of the other perſons in the ſingular, and to relieve the frequent deficiency of deciſion of numbers in the third perſon (*il le feroit*, and *ils le feroient* being in ſound the ſame) tho the pronouns of the firſt and ſecond perſon plural are of themſelves ſonorous as well as euphonous; and hence it has gained uſe

through the perſons of both numbers. But in power of emphaſis, and uſe of the accuſative, I think the Engliſh excels even the Italian. The following example happens to occur:

> Whether the ſun, predominant in heaven,
> Riſe on the earth, or earth riſe on the ſun,
> *He* from the eaſt his flaming rode begin,
> Or *ſhe* from weſt her ſilent courſe advance,
> With inoffenſive pace, that ſpinning ſleeps
> On her ſoft axle, while ſhe paces even,
> And bears *thee* ſoft with the ſmooth air along,
> Solicit not thy thought with matters hid:
> Leave *them* to God above; *him* ſerve and fear.
>
> Par. Loſt, b. viii. v. 168.

SECTION XVIII.

Of ANALOGY in Language; ORTHOGRAPHY; COMPOSITION of WORDS; Effect of MONOSYLLABLES; MUSICAL TIME; DIALECTS.

ANALOGY, a harmony in ſtructure, an obvious fitneſs of parts throughout a language, is a virtue in which the Engliſh is principally deficient. The oldeſt languages generally excel in it, and the new fail, commonly in proportion as they are in larger and more even parts compounded of different ſpeeches. In completeneſs of analogy the Hebrew ſtands foremoſt; the Greek among languages commonly known, perhaps next; the Latin follows at wide interval; and again at wider ſtill its pureſt offspring the Italian. Analogy has been broken in the Spaniſh by the large irruption of Arabic, and in the Engliſh yet more by that mixture of Norman French which Hume has reckoned ſo advantageous. The French itſelf has not received equal injury from ſimilar intruſion: its failure, of which Voltaire, ſomewhere among his critical works, has ſtrongly marked his feeling, was moſtly born with it, through its leſs pure derivation from the parent Latin. He has illuſtrated his remarks by examples to which I regret that I cannot turn: but the compounds of the verb *rogo* perhaps may ſerve. In Engliſh we have *abrogate, arrogate, de-*

rogate, and *prorogue*; but, having no theme of any of them, they ſtand as primitives, unconnected with other words and with one another. So the French *abroger*, *arroger*, *deroger*, and *proroger*, the theme *roger* not being in the language, are, ſcarcely leſs than the Engliſh words, mutual ſtrangers. The Italian, among its law-terms, acknowleges the verb *rogare*; but with a meaning ſo limited, that its words of more general uſe, *abrogare*, *arrogare*, *derogare*, and *prorogare*, not indeed quite ſuch pilgrims as the correſponding words in French and Engliſh, ſtand however very much inſulated in the claſſical part of the language.

It may be obſerved here, that our words *abrogate*, *arrogate*, and *derogate*, bear, in themſelves, evidence that they have come to us immediately from the Latin, and not through the French; for their formation is not, like that of the correſponding French words, from the Latin verb, but from the participle. *Prorogue* has been derived from the verb; and yet whether it has come from the French, whoſe ſound of the *g* in that word is ſo different, or from the Italian, whoſe ſound of that letter is the ſame as in Engliſh, or immediately from the Latin, appears very doubtful.

Nor may it be wholly uninſtructive on our ſubject to notice the terms, in which Hume's eulogy of the mixture of French, in the Engliſh language, is expreſſed. They are, in the fourth chapter of his Hiſtory of England, theſe: 'That great mixture

of

of French, which is at preſent to be found in the Engliſh tongue, and which compoſes the greateſt and beſt part of our language.' Of twenty-five words here, excluſively of proper names, four at moſt, *preſent*, *compoſes*, *part*, and *language*, may have been derived through the French: *mixture* is meerly Latin: all the reſt are Saxon.

Nevertheleſs be it acknowleged that we owe to the French many polyſyllables, advantageous to the harmony of our language, through the relief which they afford againſt the prevalence of monoſyllables in the part derived from the Saxon; a benefit that may perhaps balance the evil of cacophony introduced with them. The great attending injury has been to the analogy of the language; whoſe foundation is ſtill purely Saxon, while the ſuperſtructure is compoſed too much of unconnected and even diſcordant parts. The variations of our nouns, the compariſon of our adjectives, the conjugations of our verbs, the ſyntax of our ſentences, are all Saxon. The reſt, French, Latin, and Greek, is little more than a magazine of words; rarely ſhowing, except as in declenſion, compariſon, or conjugation, they have been Saxonized, any relation to the reſt of the ſpeech, or even to one another. What analogy exiſts is almoſt all Saxon; what is not ſo is in far leſs amount French than Latin.

The French language, ſince the brilliant days of Lewis the fourteenth, has obtained the praiſe of a

ſuperior aptitude for ſocial intercourſe, and of a clearneſs and preciſion, making it peculiarly fit for public treaties and all communication between nation and nation; for which great purpoſe it has been allowed to ſuperſede the Latin, formerly the common language of the diplomacy of Europe. But the former praiſe appears to me owing, not to the merit of the language, but to the talent of the people; relieving their language, poor in words, by phraſes ingeniouſly deviſed; ſometimes pleaſing by their elegance, ſometimes amuſing by their oddity; diſmiſſed as they grow trite, and ſupplied ſtill with ſucceſſors that find favor, through the fruitful ingenuity of the ſpeakers. The latter praiſe I am diſpoſed to allow to the language as it is written, but for the living ſpeech I ſuppoſe it cannot be aſſerted. That the language has equal preciſion in ſpeech as in writing, cannot poſſibly be maintained. No language within my knowlege ſo abounds in, what for oratory cannot but be highly diſadvantageous, words alike in ſound which in ſenſe differ wholly. One word in French ſpeech bears the ſeveral meanings of the ſeveral Engliſh words *have, has, art, is, and.* But for the written language its able cultivators have eſtabliſhed all the Engliſh diſtinctions and more; it preſents to the eye the various words *ai, aye, ayes, ait, ayent, es, eſt, et*; which, for the ear, if a conſonant begin the next word, are one. Their object undoubtedly has been to maintain, in the written language, means

means for clearneſs with conciſeneſs, of which the living ſpeech is incapable; and they have evidently ſucceeded. Poſſibly an ingenious and ready ſpeaker may find expreſſions for all occaſions, free from uncertainty of import; but that it may be done ſo eaſily, ſo variouſly, or always ſo conciſely, in ſpeech as in writing, cannot be contended. Without ſeeking for examples, I will mention one more accidentally occurring. One word in French ſpeech, one only in ſound, if a conſonant follow, has ſix various ſignifications; four of which are indicated by the Engliſh words *blood*, *ſenſe*, *without*, *a hundred*, and the others, phraſes in orthography, but ſimple ſyllables in ſpeech, are not to be exactly rendered in Engliſh; *ſang*, *ſens*, *ſans*, *cent*, *c'en*, *s'en*. Certainly the advantage of the written over the ſpoken language here is not ſmall.

The care and judgement with which the French have preſerved everything uſeful in their orthography, diſmiſſed everything of meer incumbrance, added marks indicating the different powers of the ſame character, always reſpecting etymology, but always jealouſly aſſerting the proper analogy of their language, may well deſerve our emulation. In one point indeed they have gone to an abſurd extreme, barbarizing claſſical names, ſo as ſometimes utterly to diſguiſe them. This practice among us, once in vogue, has long ſince fortunately ceaſed. But, of whatever they have done well, we have done the contrary. Inſtead of maintain-

ing the analogy of our own language, we aſk for rule rather from any other whence, well or ill, we have borrowed words. Inſtead of preſerving everything uſeful in our orthography, and diſmiſſing incumbrances, we rather cheriſh incumbrance, and diſmiſs the uſeful. Two hundred years ago Ben Johnſon complained of the intruſion of *g*, without any warrant from etymology or common ſenſe, into ſo many of our words where cuſtom commands the barbarous combination *gh* to ſhow itſelf in writing; tho fortunately the fancy of thoſe who would make our ſpeech bend to what he juſtly calls our pſeudography, has not yet prevailed ſo far as to procure it any reſpect in pronuntiation. Other ſuch intruders have, ſince his time, been as whimſically eſtabliſhed, while ſome letters uſeful for indication of ſound have loſt their places. It will be difficult to ſay how the uſeleſs *h* has found its way into the name *Thames*, unleſs from the abſurd imagination of analogy between *Thames* and *Thomas*; or why, of the letters with which our forefathers, as late as Swift's time, wrote the word *ſhooe*, one neceſſary to indicate the pronuntiation has been diſmiſſed, and the ſuperfluous one preſerved; unleſs to make our orthography amuſing as a riddle. The prevailing orthography of the word *ſhew*, to which Samuel Johnſon has declared his preference of *ſhow*, appears to reſt on ſimilar ground. And indeed *ſhew* ſeems to have been originally no more than the preterit of *ſhow*;

as

as *knew* of *know*, *grew* of *grow*, *blew* of *blow*; and ſo alſo *ſtrew* of *ſtrow*, and *chew* of *chaw* or *chow*[a]; tho the modern practice of editors would make *ſtrew* and *chew* the themes of the verbs. Faſhion favors the introduction of French words, and defers often more than reaſonably to French rule, and yet ſometimes, where moſt reaſonably it might, will not admit it. We find the orthography of words, adopted from the French, where it happens to aſſort with Engliſh pronuntiation, changed to ſomething utterly out of reaſon, as *forain* and *ſoverain*, to *foreign* and *ſovereign*. On the contrary where the French orthography, becauſe out of all analogy with anything Engliſh, has been altered by our foreſathers to an Engliſh form, our modern editors will reſtore the myſterious ſpelling; and the adopted words *poniard*, *puny*, *account*, are to put on what appears among Engliſh words a kind of maſquerade dreſs, and be written *poignard*, *puiſné*, *accompt*.

Our foreſathers could generally find, within our own language, appoſite words and phraſes to ex-

[a] Thus Shakeſpear, in Troïlus and Creſſida:

Perchance, my lord, I *ſhew* more craft than love,
And *fell* ſo roundly to a large confeſſion,
To angle for your thoughts. Act iii. ſc. 3.

And in an old tranſlation of Plutarch's life of Themiſtocles:

Within theſe ſeas the brave Athenians *ſhew*
Their matchleſs valour, when they overthrew
The numerous nations that from Aſia ſpring.

preſs

preſs ideas ſuggeſted in other languages; or, as the French and Italians do ſtill, would bend the forein words and phraſes to their own idiom. But the faſhion of the preſent day requires all the preſervation of French ſound and accent that Engliſh mouths can give; it will adopt French corruption of German, Italian, and even oriental names; tho Engliſh mouths are very apt to fail, and even become ridiculous, in aping French pronuntiation. The phraſe *Belles Lettres*, foppiſh enough in its own language, has been ſanctioned by academical authority as an Engliſh phraſe, in a part of our iland where ſcience, in all branches long and ably cultivated, has been directed with much learning and talent and diligence to the inveſtigation of the general principles of language. It ſeems not yet however to have gained eſtabliſhment at Oxford or Cambridge; where a juſt, or indeed any graceful pronuntiation of the phraſe would certainly put many learned mouths to hard trial. Abſurdity commonly induces difficulty and thence new abſurdity. Plurals have moſtly, in French, no other enuntiation than their ſingulars; being diſtinguiſhed only by the preceding article. For the phraſe *bèlles lettres*, indeed, this ſignifies little; becauſe neither of the compound words has yet obtained any ſeparate reception in our language: they are acknowleged only in combination, with a meaning no more admitting variety of number than our own equivalent phraſes, *polite learning*, or *polite literature*.

But

But we have ſeparate words, introduced lately, by very high authority, for which a plural, to be diſtinguiſhed in ſpeech ſomehow, is indiſpenſable. We are not yet advanced enough, apparently, even for a ſecretary of ſtate to venture upon the introduction of the French article, as an incident to Engliſh ſpeech. Nothing remains then but to add the ſound of our own common ſign of the plural, an *s* for the eye, but a *z* for the ear, to a word otherwiſe of French pronuntiation. We are in a way thus to add not a little new intricacy to the ſcience of Engliſh orthography, which has long been complained of by foreiners as of a difficulty almoſt inſuperable, and even among ourſelves is in no ſmall degree a myſtery. The new ſpelling-book muſt inform youth that *pot* no longer ſpells always *pot*; it is ſometimes no more than *po*, as in *depot* and *entrepot*. In this new perverſion of analogy in orthography then, we gain, in the plurals, ſometimes confuſion of meaning, and ſometimes a kind of mule ſound, too much French to be Engliſh, and yet not by any poſſibility to be made completely French. The newly adopted French word *depot*, becomes, in the plural, an old Engliſh word, *depoſe*. But no voice can add the Engliſh indication of the plural to the French naſal *n*, or, as they call it, the naſal vowel. Wherever that ſound is the laſt of an adopted word, it muſt in the plural neceſſarily be changed, that the audible ſign of the plural may follow. Thus the faſhionable

pronuntiation

pronuntiation of the word *environs* is now neither Engliſh nor French; tho already in Shakeſpear's time, at leaſt as a verb, that word had acquired a completely Engliſh enuntiation, and is often found among our beſt poets, where the new pronuntiation, not recommended certainly by euphony, would deſtroy the verſe.

With faſhion, words and manner of pronuntiation ſometimes come and go. Within the laſt half century the phraſe *a-propos* had ſo obtained favor with polite mouths, that ſcarcely a comedy of the day was without it. If the new words *depot*, *entrepot*, *projet*, *precis*, with the phraſes of a ſpeech little capable of compounding words, phraſes which in their adoption by us muſt ſtand as ſingle words and primitives, *aide-de-camp*, *chargé-d'affaires*, and all others of the ſort, having ſufficiently anſwered their purpoſe of exhibiting the learning of the introducers, and expoſing more than ninety-nine in a hundred of thoſe under neceſſity of uſing them, to ridicule for inexpertneſs in the peculiarities of French pronuntiation, might fall quietly into the neglect and contempt in which *a-propos* now lies, our language would be fortunate.

The Engliſh language is monoſyllabical in larger amount than, for the intereſt of its harmony, were deſirable. Nevertheleſs Pope's example of ill effect in accumulation of monoſyllables,

> And ten low words oft creep in one dull line,

the

the terror of every young poet, has brought upon them perhaps a more general reprobation than they deſerved, or than he in any probability intended; for they are found filling his verſes ſometimes with effect every way different. This indeed has not paſſed without notice from later critics. 'It has 'been ſaid,' ſays Webb, in his Obſervations on Muſic and Poetry, 'that monoſyllables are fit to 'deſcribe a ſlow and heavy motion, and may be 'happily employed to expreſs languor and melan-'choly. What inference are we to draw, ſhould 'it appear that they may be as happily employed 'on the oppoſite motions and affections?

No: fly me, fly me, far as pole from pole.

I ſhould anſwer that monoſyllables are, for harmonical purpoſes, various in character. But moreover they have their peculiar virtues. They receive emphaſis with ſuperior effect. When not emphatical, they admit remiſſion of the acute in all the degrees in which the ſyllables of any polyſyllabical word admit or require it. Their ſorts, for harmonical purpoſes, are characterized either by quantity or by accent; and by accent in all its varieties, from the ſtrongeſt emphaſis, to the loweſt remiſſion of tone. Their effect then, in the flow of language, verſe or proſe, will depend on the manner of combining their various ſorts. Without an acute accent a monoſyllable becomes, in harmonical effect, a part of the preceding or following

lowing word; as the word *me*, in the line quoted by Webb from Pope; whence the phraſe *fly-me*, is as effectually to the ear one euphonous diſſyllable as the word *ſlimy* or *briny*. In the ſpirited and eaſy flow of that line thus, its monoſyllabiſm is apt to eſcape the ear's notice. And indeed the ten ſyllables are only in grammatical analyſis ten words: the voice in proper delivery makes them, in effect for the ear, but five; namely, one monoſyllable, two diſſyllables, a triſſyllable, and again a diſſyllable; or, as ſome perhaps would think the delivery beſt, the phraſes *fly-me-fly-me*, without ſenſible ſtop between them, would become one quadriſyllable, the penultimate only bearing the emphatical accent. So alſo in Milton's famous deſcription of Eve:

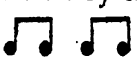
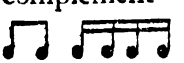
> Grace was in all her ſteps, heaven in her eye,
> In ———

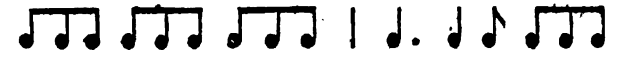
Nor does it appear eaſy to ſay where, in the accumulation of monoſyllables, with good combination, exceſs will begin; tho to venture upon fifty together will hardly be to be generally recommended, however we may admire it in the following paſſage of Shakeſpear:

> Good friend, thou haſt no cauſe to ſay ſo yet.
> But thou ſhalt have; and creep time e'er ſo ſlow,
> Yet it ſhall come for me to do thee good.
> I had a thing to ſay: but let it go.
> The ſun is in the heaven, and the broad day
> Attended——— King John, Act iii.

Muſical

Muſical time having been, in the early part of this work, much referred to and reſted upon, for illuſtration of the nature of poetical cadence, I ſhall deſire to add a remark, poſſibly not uſeleſs toward obviating miſconception. In the notation of muſic, now in uſe, the indications of meaſure, prefixed to every air, are, in a great degree, arbitrary marks: but formerly, when muſic was perhaps more ſtudied as a ſcience, tho leſs perfected as an art, the indications uſed had a more regular and obvious reference to what was indicated. The ſimpleſt common time was marked either by the letter C or the figure 2; the ſimpleſt triple time by the figure 3. When the air was ſuch as to give the notes an arrangement in larger combinations, ſo that the recurrence of the muſical accent, formerly noticed, inſtead of being on every ſecond, occurred only on every fourth note, for inſtance every fourth crotchet, or portion of time equal to a crotchet, the performer was admoniſhed of it by the prefixed mark $\frac{2}{4}$; judiciouſly accommodated to its purpoſe, becauſe where the principal muſical accent is on every fourth note, or portion of time equal to a given note, there will be an inferior accent on every ſecond. So alſo in triple time, if the return of the principal indicatory accent was more diſtant, ſo that any perceptible inferior accent intervened, the mark was $\frac{3}{2}$, and this was the old and proper indication of what is called minuet-time.

time. Now this time is in its nature more complex than muſicians, for the purpoſes of muſic alone, have had occaſion to notice. The movement is not ſimply triple, but a compound of triple and common time; the inferior accent marking what are in effect (perceptible enough when the ear attends for the purpoſe, tho otherwiſe nearly hidden by the general effect) three ſmall bars of common time within each bar of triple time; and ſometimes indeed indicated in notation by the manner of connecting the notes, thus  . That particular character of air, diſtinguiſhed by the name of Poloneſe, is a ſtill more complex triple time, in which the common time within the triple is more ſtrongly marked for the ear. The proper indication of it would be that now appropriated to minuet-time, $\frac{3}{4}$; the character of the air depending much upon the occaſional and frequent introduction of four notes for the complement of the interior cadence; as thus,  . As then the minuet is a triplication of common time, ſo the jig is a duplication of triple time; and, inſtead of $\frac{6}{8}$, would be moſt properly marked $\frac{2}{3}$. It is remarkable that the ſimpler arrangements of time are thoſe of the moſt cultivated muſic, and alone fit for great and ſolemn effect. The Poloneſe is ſuited only

only to dance, or burleſk ſong; and in theſe a cadence yet more complex, for variety, may ſometimes pleaſe, a triplication of triple time  found more among the muſic of the wilder than of more cultivated people, and perhaps moſt in Iriſh dances.

In every extenſive nation, where the influence of a great metropolis does not extend, in perpetual circulation, through every part, DIALECTS will be various. In antient Greece, a narrow country, but very much divided by mountains and by politics, the four dialects, acknowleged as claſſical, were far from being all the varieties of the language. Thucydides informs us that the ſpeech of Ætolia was hardly intelligible in any other part of Greece; and ſome ſpecimens preſerved by Xenophon, Ariſtophanes, and others, ſhow that the Lacedæmonian differed conſiderably from the claſſical Doric. Nor will this appear wonderful to thoſe who have had opportunity for any acquaintance with the varieties yet exiſting, tho faſt wearing out, within England itſelf; a country little mountainous, and for centuries united under one government and one ſyſtem of juriſprudence. Even at this day converſation would be difficult between a peaſant from the Yorkſhire dales, and one from the vale of Taunton or the hills of Dorſet. In

other countries differences will be found yet greater. In Italy, even in Lombardy, where one river runs the length of the level country, a Piedmonteſe peaſant from the weſtern end, meeting a Venetian from the eaſtern, could hold little colloquial intercourſe. It is indeed remarkable of Italy, a country ſo divided by impracticable mountains, that the harſheſt dialect of its language, and the ſofteſt, the Piedmonteſe and the Venetian, each extreme in its character, are ſpoken within one plain. But the Neapolitan is almoſt utterly unintelligible beyond its own diſtrict, tho through all Italy the language is of Latin origin, with a few words only in one place more than another of Grecian, Gothic, or Saracenic birth, and the ſpeech acknowleged by the polite and lettered is everywhere the ſame.

But cultivated and uncultivated dialects will little admit compariſon; and cultivated branches from the modern European ſtocks are very few. While the courts of Aix and Toulouſe exiſted, the Romaneſk was a cultivated ſpeech; but whether to be called a dialect rather of the French or of the Spaniſh, or a diſtinct language, as the Portugueſe, may be matter of queſtion. Of the branches of the Italian, the Venetian alone has been in any degree cultivated. Perhaps no ſecondary dialect of Europe can better claim a claſſical eſtimation than the Scottiſh branch of the Engliſh. The diſtinction of ſouthern and northern

Engliſh

Engliſh has already been noticed. The former has varieties, weſtern, eaſtern, and midland; the latter, ſpreading almoſt from the middle of England over all the lowlands of Scotland, may perhaps be ſtill more ſubdivided. But the cultivated dialects of the language are only two, the Engliſh of the government and juriſprudence of England, and the Engliſh of the government and juriſprudence of Scotland.

David Hume, who has rated Shakeſpear's merit altogether lower, I think, than any other Britiſh critic, reckons among his faults a deficiency in harmony. Samuel Johnſon's opinion differed widely: 'To Shakeſpear,' he ſays, 'we muſt aſcribe 'the praiſe, unleſs Spenſer may divide it with him, 'of having firſt diſcovered to how much ſmooth-'neſs and harmony the Engliſh language could be 'ſoftened. He has ſpeeches, perhaps ſometimes 'ſcenes, which have all the delicacy of Rowe, 'without his effeminacy. He endeavours indeed 'commonly to ſtrike by the force and vigor of his 'dialogue, but he never executes his purpoſe 'better than when he tries to ſooth by ſoftneſs.' I will own my intire concurrence with Johnſon, and I am perſuaded it was not without a view to the ſuperior harmony of Skakeſpear's verſification, that Milton has called him 'ſweeteſt Shakeſpear.' Nevertheleſs I think the difference of Hume's opinion may be accounted for, and it will

not be beyond the purpoſe of our inquiry to obſerve how.

In ſpeaking of the extenſion of the Angloſaxon conqueſt over the lowlands of Scotland, Hume has ſaid that the preſent Scottiſh dialect is the pureſt Angloſaxon anywhere now ſpoken. I wholly doubt this. Between the claſſical Engliſh and the cultivated Scottiſh, the difference is too ſmall to be eaſily appretiated. Of provincial dialects, Hume probably knew only the Scottiſh. I believe it will be found that the weſtern Engliſh, and perhaps ſome of the eaſtern, is hardly leſs Saxon than the pureſt of Scotland or the north of England. Numerous Saxon words and phraſes indeed, unknown in the ſouth, are found in the north, but many alſo exiſt in the ſouthern ſpeech which are peculiar to it.

This then is remarkable of the Saxon part of both dialects: with all the wide difference in the character and pitch of tones, the ſituation of the cadence-marking accent is found almoſt univerſally the ſame. But in words derived from the French and Latin it is otherwiſe, and the difference has been evidently increaſing ſince Chaucer's time. Perhaps it cannot be better illuſtrated than by two occurrences in the Houſe of Commons within memory. It was when ſir Fletcher Norton was ſpeaker, that the lord advocate of Scotland, Montgomery, moving for a committee

mittee of inquiry to be appointed, gave the ſtrong accent, after the Scottiſh manner, to the firſt ſyllable of the words *committee* and *inquiry*; at the ſame time uſing, in the ſecond ſyllable of the latter, the ſhort ſound of the fourth vowel, inſtead of the long ſound of the firſt diphthong, which ſouthern Engliſh pronuntiation requires. The ſpeaker, tho in early life not without familiarity with the ſpeech of the north of England, was puzzled by this diſguiſe of the words; nor, tho they were, at his requiſition, thrice repeated, was he inabled to put the queſtion, till a member near the chair whiſpered him, with the Engliſh accentuation, what the learned mover meant. The other circumſtance occurred in the conteſt of parties following the concluſion of the American war. A Scottiſh member, more remarkable for a powerful eloquence, than for pure Engliſh pronuntiation, in the courſe of a ſpeech ſaid, 'I will not give my ſupport to a cabal; 'I will give my ſupport to adminiſtration.' This declaration, the part he meant to take having been before dubious, produced a marked ſenſation, with a cry of 'hear, hear,' which excited the curioſity of a member juſt then entering. Turning to old Pearſon the doorkeeper, who happened to be at his elbow, within the door, he aſked what the ſpeaking member had ſaid? 'I do not know,' anſwered Pearſon, 'what he has been talking about; only 'I juſt heard him ſay he would give a ball and

'a ſupper to adminiſtration.' This ſtrange perverſion of the words, as jocular as it may appear, the old man made without any purpoſe of either joke or perverſion; miſled intirely by the learned member's Scottiſh pronuntiation of the words *cabal* and *ſupport*, with a long vowel in the ſecond ſyllable of the former, as in the words *ball* and *bawl*, and the ſtrong accent on the firſt ſyllable of the latter, as in the word *ſupper*.

I have been told by thoſe who have converſed with David Hume that his pronuntiation was perfect Scottiſh. The language of Shakeſpear abounds in words of Latin origin, in the opinion of ſome critics, rather to exceſs. How the harmony of his verſe would often be overthrown by pronuntiation ſuch as that of the eminent perſons juſt mentioned, will be obvious. It is owing to the prevalence of the Saxon idiom, that, as the cadence of Scottiſh poetry is generally ready for the ſouthern voice and pleaſing to the ſouthern ear, ſo the ſouthern Engliſh poetry does not commonly offer material difficulties in its cadence for northern organs.

But an opinion has obtained currency, that it is of the genius of the Engliſh language to throw the acute accent as far back in the word as may be. All the ableſt writers on the ſubject contradict this, and inveſtigation in our poetry, upward to Chaucer,

Chaucer, will prove that the opinion is erroneous; yet it holds and ſeems even to be extending itſelf. The injury hence threatened to the whole body of our poetry is incalculable. The caſe of the word *ſubject*, may deſerve conſideration. All our dictionaries concur with all our poetry in aſſerting that the word ſo written, when a noun, ſhould have the acute on the firſt, but, when a verb, on the ſecond ſyllable. Nevertheleſs the new faſhion, which has already eſtabliſhed itſelf in the oratory of the bar, and of both houſes of parliament, gives the acute to the firſt ſyllable of the verb, equally as of the noun. Let the conſequence be obſerved in the following paſſages:

The angel———
Led them direct, and down the cliff as faſt,
To the *ſubjected* plain.
Milton, Par. Loſt.

Think not, young warriors, your diminiſh'd name
Shall loſe of luſtre by *ſubjecting* rage
To the cool dictates of experienced age.
Dryden.

In one ſhort view, *ſubjected* to our eye,
Gods, emperors, heroes, ſages, beauties lie.
Pope.

Suffice that Reaſon keep to Nature's road,
Subject, compound them *(the paſſions)* follow her and God.
Pope's Eſſay on Man, b. 2. v. 216.

It is obvious how, in the three firſt examples, the new accentuation injures the meaſure, which, with the old, is perfect, and how, in the laſt, it makes the ſenſe doubtful, which, with the old accentuation is clear. The orthography, indeed, of the word *ſubject*, in the too common way of Engliſh orthography, preſents doubt to the eye; not at all diſtinguiſhing the verb from the noun. The able cultivators of French letters have not ſcrupled to bring, from another language, a mark uſed there for a very different purpoſe, to indicate, in their language, the different ſounds repreſented by their character *e*; blameable perhaps only for preſerving to it the name of accent, of which, in its uſe in their language, it has nothing of the nature. Their diligence, applied to the cultivation of Engliſh letters, would, with unqueſtionable propriety, have introduced the ſame mark for its original purpoſe, the diſtinction of accent; and then the verb *ſubjéct* would have been diſcriminated from the noun *ſúbject*, for the eye as well as for the ear. The advantage would probably have followed, that the eſtabliſhment of the mark for the eye would have prevented the corruption of the ſound for the ear, and the harmony of Engliſh poetry, from Shakeſpear to Cowper, would not have incurred its preſent danger of becoming ſhortly as problematical as that of Chaucer. As the faſhion ſtands, our language, without advancing at all toward the

preciſion of the French on paper, is loſing its own preciſion in ſpeech. That accentuation of the words *committee*, *inquiry*, and *ſupport*, which a few years ago made the words unintelligible to Engliſh ears, may become eſtabliſhed in Engliſh delivery, and the ableſt men of the next century may be as unable to comprehend the harmony of Shakeſpear's, Milton's, Dryden's, and Pope's verſes, as ſir Fletcher Norton was to catch the purpoſe of the lord advocate's motion.

But through the unfortunate incorrectneſs of the early editions of Shakeſpear's works, which, of late years, the beſt abilities have been exerted, advantageouſly indeed, yet ſtill with very deficient effect, to remedy, it is often impoſſible to know what failure in harmony ſhould be attributed to the poet, and what to his editors. Higher matters have principally ingaged the criticiſm of others; I will add a few words on his harmony. Shakeſpear has the credit of the invention of that form of verſe, which has been noticed in this inquiry as the Engliſh dramatic verſe, diſtinguiſhed from the epic or heroic. 'He ſeems,' ſays Dennis, as quoted by Samuel Johnſon, 'to have been the 'very original of Engliſh Tragical harmony, that 'is, the harmony of blank verſe, diverſified often 'with diſſyllable and triſſyllable termination. For 'this diverſity diſtinguiſhes it from heroic harmony, 'and, by bringing it nearer to common uſe, makes

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'it more proper to gain attention, and more fit for 'action and dialogue.' Johnſon adds, 'Perhaps 'it would not be eaſy to find any author, except 'Homer, who invented ſo much as Shakeſpear, 'who ſo much advanced the ſtudies which he 'cultivated, or effuſed ſo much novelty upon his 'age or country. The form, the characters, 'the language, and the ſhows of the Engliſh 'drama are his.' But it is obſervable that not one of his plays is, throughout, either proſe or verſe: all are here one, there the other. Johnſon has obſerved that in many of them there is an evident inferiority in the latter part, occaſioned probably by haſte to bring the work to a concluſion, either for fulfilling an ingagement, or to uſe a tranſient opportunity for profit. But generally his harmony is good; often exquiſite; and, in his higher-wrought paſſages, often ſingularly adapted to the expreſſion required by the ſentiment. Nevertheleſs this appears to me, among the excellencies of his verſification, not leaſt remarkable, that, without the aid of rime, the common crutch and ſtilt of poetry in all the languages of modern Europe, he could make not only Horace's 'ſermoni propiora,' diction approaching common ſpeech but common ſpeech itſelf, the commoneſt ſpeech, pleaſing by its poetical muſic. Examples abound in his works, not in the comic only, but in the tragic ſtile. In the former they are large and ſtriking in

the third act of As-you-like-it: in the latter they are larger and more ſtriking in the ſecond act of Henry-the-eighth; where the ſpeech of the duke of Buckingham to the people is a ſingular model of the fineſt oratory, adapted to underſtandings the moſt uncultivated. In both comedy and tragedy they are unparalleled by any other poet in the Engliſh, perhaps in any language. Has it then been by a lucky chance only that Shakeſpear wrote often ſo harmoniouſly? or has he employed labor and ſtudy on humble language, and comic ſubjects, which he would not beſtow where ſplendid diction and lofty ſentiment would make any fault in verſification more glaring and more intolerable? or is it not more probable that he, whoſe organs led him to ſingular ſweetneſs of compoſition, where ſome rudeneſs might beſt have excuſe, would be offended beyond others at the violation of meaſure to be found in ſome of his ſublimeſt paſſages, as they ſtand publiſhed, and that at leaſt the greater part of ſuch irregularities ſhould be attributed to his editors?

I have known it held by ſome men of reſpectable taſte and learning, that, of all modern dialects, the Scottiſh-Engliſh moſt approaches the Dorian Greek in its peculiar fitneſs for paſtoral poetry. Broadly ſtated, I think this involves error concerning both languages, tho, with modification, I believe it true of both. I imagine that if Gawin Douglas

Douglas had been told that the Scottiſh, or Tyrtæus that the Doric, was particularly ſuited to paſtoral poetry, they would have been at a loſs to conceive on what ground it was affected. The language of general polite uſe, as has often been obſerved of Virgil's, muſt always appear out of place in paſtoral; and the languages of Gawin Douglas and Tyrtæus were thoſe of polite uſe among the people for whom they wrote. But an uncultivated dialect, whatever may be the poetical reputation of Arcadian herdmen, can ſuit no poetry for a cultivated people. The ſpeech of the highlands of Cyllene and Erymanthus would probably have been as unintelligible in the polite courts of Alexandria and Antioch, for which Theocritus wrote, as that of the Yorkſhire dales or the Cheviot hills in the court of London, and, if underſtood, would have offended by its coarſeneſs. Theocritus uſed the language of Syracuſe, the largeſt city of the Grecian name; with a few words only added from the ſpeech and ſongs of paſtoral men. The Syracuſan Doric, tranſported to Alexandria, or wherever the new Attic was the language of the polite and learned, and the dialect of Edinborough, tranſported to London, or wherever the ſouthern Engliſh may prevail, with the advantages of cultivation, would unite that deviation from general polite uſe which the character of paſtoral poetry requires. To this combination then I think

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is owing, whether intirely I will not ſay, but far principally, the peculiar fitneſs both of the Scottiſh-Engliſh and of the Dorian-Greek for paſtoral poetry. Had Alan Ramſay been injudicious enough to have uſed the dialects of Galloway or Aberdeen, he would have failed equally with thoſe who have attempted paſtoral in the provincial dialects of the ſouth of England.

The kingdom of Weſſex prevailing in the Saxon heptarchy, Wincheſter being the principal ſeat of political and juriſprudential buſineſs, Oxford the chief reſort of the learned, London afterward ſuperſeding Wincheſter as the capital, and Cambridge rivalling Oxford as a ſeat of learning, the weſtern and eaſtern Angloſaxon dialects became compounded to form the foundation of our preſent ſpeech. Had the kingdom of Northumberland maintained the aſcendancy it had once acquired, and preſerved its dominion over the lowlands of Scotland, York might have become the capital of Great Britain, and London remained only the principal commercial town. The northern would then of courſe have been the cultivated dialect, the ſpeech of the polite and learned. France apparently would have had a very ſuperior language, had Toulouſe become the capital inſtead of Paris. Italy could not have been more fortunate than in the prevalence of the Tuſcan, nor perhaps Spain than in that of the Caſtilian. As the Engliſh was

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to be founded on ſome of the rough dialects of the Teutonic hords, the general prevalence of the weſtern dialect has been perhaps altogether advantageous. The weſtern indeed has been eſteemed a dialect of peculiar coarſeneſs, but its coarſeneſs is of a kind readily admitting poliſh; in ſound ariſing chiefly from the broadneſs of vowels and the frequency of diphthongs; in phraſe from irregularities which polite uſe would of courſe arrange. It has given us nothing of the offenſive guttural of the German, nothing of the offenſive naſal of the French, nothing of that ſtrong peculiarity of tones which diſtinguiſh its northern ſiſter from all other dialects. Such as our language is, it is the ſpeech of a people ſpred in all quarters of the globe, a principal remaining bond of two divided empires, and, for the benefit of both, richly fraught with excellent writings on all ſubjects. This ſpeech it becomes us to cheriſh and preſerve; to know its merits, that we may know how to ward it againſt injury, and how to maintain, if we cannot improve, its advantages. May the mite here offered contribute to thoſe purpoſes!

APPENDIX.

APPENDIX.

AWARE of the hazard of criticiſing language, but eſpecially a forein language, the riſk of oneſelf miſtaking, and the riſk of failing to make oneſelf underſtood by others, for explanation of the hypotheſis ventured, in the firſt article of the fifteenth ſection (p. 290.) concerning the loſs of accent in the French language, I deſire to refer to example within the Engliſh language. The two words *analogy* and *enallage* (tho the latter is of rare uſe, it may anſwer the purpoſe) have, in the flow of ſpeech, ſound ſo nearly the ſame, that the ear, unaſſiſted by context, will hardly diſcriminate them. Alike in number of ſyllables, alike in ſituation of the acute, alike in proper pronuntiation of the eminent ſyllable *al*, the difference in the other ſyllables is too little marked to aſcertain the word. If then the context does not mark it, if clear diſcrimination by ſound becomes neceſſary, the reſource for the Engliſh ſpeaker is ſomething very like ordinary French pronuntiation. Analyſing the word into ſyllables, with an equal tone on each, *an-al-o-gy* or *en-al-la-ge*, the diſtinction becomes obvious.

In the ſame ſection and article (p. 291.) it is ſaid that, in derivative words of the Engliſh language, the accent always adheres ſteadily to ſome one ſyllable of the root. A neceſſary diſtinction has been overlooked here: the aſſertion is juſt only of words of Teutonic birth: in words from Latin roots, whether immediately or through a French medium, varieties are found. Thus in the words *néceſſary*, *néceſſarily*, *neceſſity*, *neceſſitous*, *neceſſitate*, there is a change from the firſt

to

ſometimes for *who* or *which*, tho more commonly for *where*. In the third line, the laſt ſyllable of συνήθειας is the poſſeſſive pronoun, united with the preceding word, according to the common manner of the modern language, in conſequence of loſing its accent. Πόχει, in the fourth line, I reckon a contraction of ποῦ ἔχει. Of the following word I take the firſt or two firſt letters to be the ſign of the ſubjunctive mood νὰ, which occurs twice in the next line intire, as preceding a conſonant, and once in the laſt line with the vowel elided, becauſe a vowel follows; ν' ἀγρυπνήσουν. Of the remainder of the word or phraſe which ſtands printed ναρθῇ, I cannot venture to explain my conjecture, farther than by referring to the following litteral tranſlation of the whole paſſage: 'Go 'you, worthy herdmen, who have incloſed in toils the terri- 'ble and highly incenſed animal, and, according to our cuſ- 'tom, give the ſignal of the hunting, where it is to be, and 'do it altogether. Let the bugle-horn be ſounded, that eyes 'may be awakened, and let voices be exerted to rouſe all 'hearts.' The 'diſjecti membra poetæ' are here ſo hardly diſcernible, that it may be due to the original to ſhow the reader, unverſed in the Italian language, its ſuperiority, as it may be ſhown even in a tranſlation the moſt litteral: 'Go 'you, who incloſed the horrible beaſt, and give the accuſtomed 'ſignal of the future chace. Go, awakening eyes with the 'horn, and hearts with the voice.' Should the Engliſh ſportſman deſire explanation of the manner of hunting here adverted to, he may find it very completely and very amuſingly given in Ridinger's prints, repreſenting the manner of hunting in the ſouth of Germany at this day.

THE END.

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